

VOLUME XVII. DECEMBER, 1899. NUMBER 12

THE ETUDE

CONTENTS

CHRISTMAS NUMBER WITH SUPPLEMENT

	PAGE
Too Much Talent. <i>C. A. Korn,</i>	382
The Self Element in Success. <i>H. C. Lake,</i>	382
Music and Life. <i>W. H. Smith,</i>	383
Studio Experiences. <i>W. J. Baltzell,</i>	385
The Penalty of Genius. <i>W. J. Baltzell,</i>	386
Narrow and Broad Pianoforte Instruction. <i>E. R. Kroeger,</i>	387
Odds and Ends, or Ideas on Many Subjects. <i>Thaloon Blatz,</i>	387
False National <i>Ball Square,</i>	388
The Teacher Student. <i>Mary E. Luger,</i>	388
The Musician's Life Work. <i>J. F. Cooke,</i>	389
Letters to Teachers. <i>W. S. B. Mathews,</i>	390
Study the Life of Schumann. <i>W. J. Henderson,</i>	391
Robert Schumann as a Composer for the Piano. <i>Alfred Veltz,</i>	391
Robert Schumann—Biographical. <i>Fred S. Law,</i>	392
The Piano Works of Robert Schumann. <i>W. S. B. Mathews,</i>	394
The Point of Utility. <i>Jon Buron,</i>	395
The Auto-biographical Character of Schumann's Music. <i>Louis C. Elson,</i>	396
Some Small Lights on the Making of a Musician. <i>Marie Blandford,</i>	397
The Songs of Schumann. <i>Henry T. Finch,</i>	398
The Technical Demands of Schumann's Music. <i>Emil Leibling,</i>	398
Schumann—The Man. <i>Frederic Dean,</i>	399
A Musical Life. <i>James P. Johnson,</i>	400
The Successful Teacher. <i>H. Wickham,</i>	401
To the Girls Who Read TRUE ETUDE. <i>H. Maguire,</i>	401
The Education of Musiolane. <i>O. Fred Kenyon,</i>	402
Do You Expect A Testimonial? <i>E. B. Story,</i>	402
Woman's Work in Music. <i>Fanny Morris Smith,</i>	403
Children's Songs. <i>Theo. F. Ferrer,</i>	405
Timely Suggestions. <i>H. L. Davis,</i>	405
Organ and Choir. <i>Everett E. Truette,</i>	406
Vocal Department. <i>H. W. Greene,</i>	408
Home Notes. <i>...</i>	410
Publisher's Notes. <i>...</i>	411

MUSIC PRICE IN SHEET FORM

Nachtstück (Nocturne). <i>Schumann,</i>	\$0.50
Love's Murmur. <i>Marti,</i>	.50
Holiday Spirits. <i>Four Hands. Engelmann,</i>	.50
Rustic Chit Chat. <i>W. F. Sudds,</i>	.40
Carols. <i>Four Hands. Engelmann,</i>	.80
Cannone. <i>Hollander,</i>	.20
Grade Song. <i>Schubert,</i>	.15
Christmas Song. <i>Ehrend,</i>	.80



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AN EDUCATIONAL
MUSICAL JOURNAL
THEO PRESSER PHILADA. PA

been permanently cheapened, and will never go back to the old standard. Our manufacturers have learned to produce cheap pianos and small goods, and are now exporting them to every country on the globe. Has it not been for the hard school of diversity through which they passed, instruments might now have been selling at the old price. The vast number of pianos turned out by our manufacturers in the past few years has thrown on the market a great number of squares and second-hand uprights, which can be purchased in any large city for from \$25.00 to \$50.00. These instruments, although nothing like the musical marvels our manufacturers are now turning out, are at least much better than the ancient clavichords and spinets from which Bach, Beethoven, and Händel evoked immortal melodies.

Just as the cheapening of piano and other instruments made it possible for every one to purchase an instrument, so the present era of good times has made it possible for parents to provide their children with a good teacher, to take them to concerts, and to give them other musical advantages. Musical projects of all kinds have also received great impetus. The number of good musical organizations on the road was never so large as this season; grand opera was never so well attended; subscription lists to orchestral funds and concerts are flourishing; choral societies are springing up; and, altogether, the progress of good music is proceeding by leaps and bounds. Last, but not least, the classes of music teachers, on whom all our musical progress really depends, are larger than ever before, and are continually increasing. The musical destiny of America is magnificent.

♦

It is said that Kerr Mills, the author of ear-tickling and heel-tickling two-steps, owes over \$100,000 worth of real estate in New York city, all bought with proceeds of the sale of "Georgia Camp-meeting," "Rustus on Parade," "Whistling Rufus" etc. This is more than Beethoven and Mozart received for all their immortal masterpieces. It was ever thus, however; the inventor of the steam-engine, and the writer of a modern play, sensational and degrading, gathers in more royalty than Shakespeare received for all his tragedies.

♦

The man who writes a sublime symphony appeals to the few, who are usually as poor as they are appreciative, while the man who produces a musical pill of the "rag time" stamp, heavily sugar-coated and easy to take and to digest, is sure of a rich reward in his own day and generation. It is said that Crowe, the Welsh composer of the "See-Saw" waltzes, received as much for that one piece as Beethoven did for his nine symphonies.

♦

A MOTION is on foot to send one of our best American orchestras to Europe or the Paris Exposition to show the Europeans that the American public supports and appreciates something besides negro melodies, Indian dances, and "Yankee Doodle." The choice would probably fall on either the Boston Symphony Orchestra or Theodore Thomas' Chicago Orchestra. There is little doubt that the playing of either would create a sensation in Europe, where people can still be found who think that Buffalo Bill's show represents life in the United States as it exists to-day, who think Chicago is a wild frontier town, and that Omaha is an Indian camp. Besides the two orchestras named, we have at least a dozen symphony orchestras in the United States whose playing would create unbounded amazement in Europe as coming from a land which many Europeans still consider semi-barbarous.

♦

THERE is a transcendental realm into which the human consciousness at times can climb, where words, and even thoughts, are lost. He who has never felt that inmost thrill of blessed emotion which beggarly verbal utterance has never known music. Take, for instance, the benefits of the solemn "Mass in D-major" by Beethoven. Here a long-sustained obligato of the violin, in its extreme altitudes of the upper E string, gives us a feeling of serene elevation, of spiritual calm, of intense human pathos, the full realization of which is an experi-

ence of a lifetime. Again, those wonderful last quartets of Beethoven, and, in a lesser degree, his last five sonatas for the piano solo, are touched with this mystical light, this "light that never was on sea or land," which not to have felt is a misfortune. There are things in the "German Requiem" of Brahms, and in the "Matthew Passion" of J. S. Bach, and in many other passages of the great composers,—such as the dirge over "Siegried" in Wagner's "Götterdämmerung," and certain demoniac odesies of more than mortal misery in the "Manfred" of Technikowsky, besides many other supreme moments, certainly not forgetting the adagio and the choral finale of Beethoven's "Ninth Symphony,"—which contain this ineffable beauty, and touch the soul deep for tears, as the poet Wordsworth said of the beauty of Bowens. But how can I get at this inward, mystical meaning and charm of music, do you ask? There is one simple yet comprehensive rule—a man as well as a musician. Do not think that technical and intellectual comprehension of structure is the be-all and the end-all of your art. Treat your art and treat yourself as something sacred. Music is a mirror; like the sea, it is deep, and in it you may find a treasure not hinted at upon the surface.

SUGGESTIVE THOUGHTS FOR TEACHERS.
BY CHARLES W. LANDON.

When a pupil plays wrongly through established habit, show the right way, then play his wrong way in an affected manner, then the right way again. Contrast is of great value to the teacher.

Never show impatience; never allow yourself to feel impatient. Put your facts point foremost. Illustrate from facts familiar to your pupil's every day life. Never use an illustration that must be explained and further illustrated.

When you have found an improved way, or have found new light on a subject and you wish to teach it, do not say, "I was wrong," but "here is a more recent and improved way of doing this that I am glad to show you."

The choice of teaching pieces is the most important and most difficult duty in a teacher's work. Seldom give pieces that you know will be difficult to the pupil. Keep a record of the pieces given to each pupil in an indexed, record-ruled blank-book; this is invaluable for research in reviews and when making out orders for your music dealer.

Too difficult music discourages pupils, and prevents them from playing continuously enough and in unbroken rhythm for an effective expression.

Too easy music makes the pupil feel as if his teacher had a poor opinion of his ability, and he takes no pleasure in its practice because he feels it beneath his dignity and attainments.

It is what we pupils say of and about us that makes our classes larger.

Win your pupil's respect for your character and personality as well as for your musicianship and teaching ability.

Learn the difference between words of appreciation and commendation and those of flattery; for your patrons and pupils already know and recognize the difference on hearing them.

Do as much studio teaching as possible, and as little from house to house as you can.

Do not say "do not make such a mistake," but "it will be better if correctly done, thus."

Teach every exercise, étude, and piece in such a way as to fully occupy the pupil's mind.

The mind of the pupil can be kept active in his playing if he is trying to get true time values, correct tempo, certain tone or touch effects, accents, unaccents, crescendo, diminuendo, climax, phrasing, and general expression.

You will find a semiannual examination of your pupils in music to be a wonderful stimulus to thorough and solid work.

Keep parents informed of the progress of their children, and get the mother's efficient help for better work whenever it is needed.

A good grand piano, because of its better action and tone, is a studio necessity.

Do you do enough personal practice to keep up your best pieces and also to learn an occasional new one?

Show more satisfaction for work well done: commend more; it is a great inspiration, especially to a discouraged pupil.

An hour of brain-filled practice is worth five of thoughtless drumming.

The staying power of bad habits will fade away if you will put the faithfully played piece by for a few weeks, then take it up especially for correction.

Will-force is as necessary to cultivate as is technical.

Self-criticism should be more developed; then advancement will be more rapid.

Good teachers do not dwell on the commonplace and self-evident facts of notation, time values, etc.

Nothing less than your best is ever good enough work to do for your pupils.

QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them in a large, clear, legible hand, and not with other things on the same sheet. In EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the question will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE, unless it is of great general interest will not receive attention.]

A. A. K.—What is a measure?

A measure is a group of strong and weak pulses. Pulses grouped into two or three,—that is to say, a strong pulse is followed by one weak pulse, forming *double measure*; or by two weak pulses, forming *triple measure*. These are really the true measures, but now in reading, two or three measures are often combined and called *one compound measure*; two triple measures combine to form a *six-pulse measure*; three triple measures combine to form a *nine-pulse measure*; four triple measures combine to form a *twelve-pulse measure*, etc.

The most logical, shortest, clearest, and best definition of measure is the group of strong and weak pulses. The consciousness and clearness of the measure are more apparent in the strong, bold, ringing, logical, and unambiguous definition,—viz., "a measure is a space between two bars,"—or, what is much worse, "a measure is a portion of time"; so is a minute, a day, and a month a portion of time?"

2. How are bars used?

To show the strong pulses of measure; they have no other significance.

3. How is a measure represented (not indicated)?

By the space between two bars.

4. Does the first measure always begin with the first note of a composition?

No. The first measure begins with the first note only when the composition commences with a full measure. In this connection I would like to draw attention to the term "pulse" as being the best name for the mental thrush which one always feels when listening to or playing on, music. The term "beat" is the best possible name for the outside *percussion* of the music, and should be used exclusively in that sense. If our teachers would adopt the term "pulse" as the name of the mental rhythmic thrush or pulsation, and the term "beat" as the name of the outward manifestation of such mental pulsation, our nomenclature would be greatly benefited.

5. Leopold Stokowski's method of piano playing is based upon the following two most effective principles. Firstly, highest muscular development of the hand, and secondly, and to this exercise of his invention are famous among his pupils. Secondly, the producing of any desired musical effect through the technical means that will best accomplish it. In executing slow movements he prefers to play in rapid scale passages and in this must be more intense and of greater tempo. In playing this his pupils are taught to take the fingers together for more brilliant effect. Chords are played with the fingers extended nearly flat. Thirdly, and above all, he insists upon even distribution of the muscles not called into play, his theory being that

more beautiful effects may be produced and greater strength developed through perfect relaxation of the body while the strength is developed through concentration into the muscles of the hands and fingers.

E. M. H.—Answer to question on apparent change of pitch due to moving of the ear.

The fact that when you pass a train while the bell is ringing, the sound moves in with which the sound of the train is caused by all the editors of THE ETUDE, one of whom referred the question to the celebrated scientist, A. E. Dubreil, who has given a very clear answer to the phenomenon:

"We judge of the pitch of a sound by the number of vibrations that it makes per second, and suppose the velocity of sound to be 1100 feet per second, also suppose that at that distance from the observer, a bell making one hundred vibrations a second would have its sound maintained. If the observer stood still, he would receive a hundred waves per second, and the pitch of the sound would be the same as it was to the bell. If, now, he observes the train moving toward the bell, he would receive more waves in the same time, and the pitch of the sound would appear to be higher. Suppose he should go half the distance to the train, the sound to him would be 1100 feet per second, and the pitch of the sound would be lower. If he went three-quarters of the distance, he would receive a greater number of waves per second than if he stood still, and the pitch of the sound would appear to be higher. 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TOO MUCH TALENT.

BY CLARA A. KORN.

ONE of the favorite assertions of my former teacher, Dr. Anton Dvorák, was that a person may possess great musical talent and yet not have the making of a capable musician in him. This sounds paradoxical, but is nevertheless true. In very few cases do one's most talented pupils ever become good musicians, for the reason that they are usually flighty, insincere, and abnormally opposed to hard work or mental exertion.

The most conspicuous case that ever presented itself to me personally was that of a young woman, some twenty years of age, an organist, who was "dying to compose a fugue." My conscience as an individual would not permit me to allow this young person to expire, with the means of resuscitation in my grasp, so I started in with great energy, earnestness, and determination to teach her how to build the desired composition.

The young lady in question was of poetic appearance, with large, black, highly-looking eyes, and she was brimful of fugue themes. She confided that these themes were constantly revolving and rotating within her cerebrum, that they dispelled slumber, and made her miserable, and that she never would be happy until these subjects had been captured, placed on paper, and manipulated even according to the wisdom of Johann Sebastian Bach. She was sure that her themes and their subsequent development would rival those of the great contrapuntist if she could only succeed in securing the requisite theoretic instruction. She had studied harmony, counterpoint, etc., with some of our prominent male pedagogues, had learned from them "all that they ever knew," and would instruct her fugue development to no one but me.

Greatly flattered at this display of confidence, I took exceptional pains to do justice to this particular pupil, and felt that here was a great opportunity. At the first lesson I played one of the many themes which had made such havoc of her peace of mind, and verily it was a beautiful theme. I told her so, and set her to wrestling with the writing of it. It was a great struggle. That theme would not down on a commonplace paper, and I could not help but scoff at this ignorance of a person who had studied harmony and counterpoint for three years with our best masters. The young lady shed a tear, and sadly proclaimed that, despite their reputation, these masters had been, one and all, "no good."

During this first lesson I succeeded in tutoring her thoroughly in the writing of the subject and its division into measures, etc.; and, to insure her retention of my instructions, I told her to bring me, for her next lesson, as many of her fugue themes as she could write. "On no condition will I allow you to play them for me until they are on paper."

My success was extraordinary. When she again came she had six or seven very rhythmic and rhythmic ideas almost accurately written out, and after having corrected them, I permitted her as a reward of merit, to play them on the piano. Upon finishing, she turned about on the stool and gleefully exclaimed, "Ain't I great? Did you ever see such talent?" I replied with the utmost truthfulness that I never had, and forthwith proceeded to demonstrate the development of her first fugal inspiration. She was all attention, asked many questions to the point, seemed interested and eager for enlightenment, and I felt at that time that the great masters with whom she had previously studied were indeed hollow shamans.

Not to confuse her with too much information, I gave her a very short lesson, covering about three lines, requesting her to be very judicious in her choice of chords, etc., and to faithfully follow my leading. As I did not doubt her obedience for a moment, imaging my dismay when she appeared at her next lesson with four or five measures written, an alarming array of new fugue themes. I was greatly displeased, and I told her so. I pointed out that she had a sufficient quantity of additional ones were therefore superfluous. I thereupon went thoroughly over the previous lesson, explained and

counselled, and insisted that I would have no more new themes on any condition until this first fugue was finished. But she appeared restless, uninterested, and disappointed. At the next lesson she appeared with them worked out, nothing done. She did not dare write any more fragments, but her head was full of them, and she was in a perfect fidget to play them.

"How do you ever expect to understand or compose a fugue if you do not try to learn?" asked I.

"I do try," and she burst into tears; "I am determined to learn, and I try very hard, but those themes will get into my head and I can't think of anything else until I have settled them. I'm too talented, that's the trouble, and I just simply can't study like other people who have no talent."

This was a highly original excuse, but, not to be believed, I determined to adopt heroic measures, and to superintend the progress of fugue No. 1 in person. It was an almost hopeless task. In the midst of an explanation or instruction she would jump up, exclaiming "There! I have another theme! Let me play it!" Whereupon I would insist on her remaining just where she was and finishing her work. This was, apparently, more than she could endure; for she never came again—she wrote no explanation, she took no leave, but simply disappeared. Two years later I heard that she was in another city studying the violin.

This merely goes to prove that a grain of application is upon occasion more valuable than a pound of talent.

THE SOCIAL ELEMENT IN SUCCESS.

BY HENRY C. LAHER.

THERE are many teachers in all cities who, after having spent large sums of money and several years in procuring the best possible musical education, still fail to make the success which they feel should follow their efforts. There may be divers reasons for this want of success, but one of the most prominent is the lack of ability to realize the importance of attention to the demands of society.

It is not by any means necessary that music teachers should cultivate snobbery, or give themselves up to the vain and silly amusements that are often considered to be synonymous with what is known as "society"; but a music teacher should realize that his profession has a direct influence upon, and is directly affected by, other people. The teacher can not live by himself and for himself, and shut himself up in himself. The student who practices and studies twelve hours a day, and devotes the remainder of the twenty-four hours to eating and sleeping, may gain a great deal in the masters of knowledge and technique, but he will dwarf himself strictly to his professional duties. He extends his acquaintance, and incidentally builds up his clientele by being on hand at social functions. He does not pretend to expound legal doctrines on those occasions any more than the clergyman takes such opportunities for preaching sermons, or the literary man proceeds to discuss etymology or literary form; but they all meet together and say silly things, and what is more, they seem to enjoy it. There is no reason why the music teacher should form any exception to the rule. It is not necessary for him to enter upon discussion of technique or the merits of this or that method. In fact, the less he talks "shop" the better he will be liked, and he will find that those of his acquaintances who want to talk business will look him up at his studio, and the acquaintance begun through social trivialities may become a paying business connection.

Let not a day pass, if possible, without having heard some fine music, read a noble poem, or seen a beautiful picture.—*Goethe.*

Brahms, it would appear, was possessed of a horror of autograph seekers and of callers in general, and, like many a celebrated man before him, took a delight in escaping from their clutches as often as he could. One of the best anecdotes we have heard about him runs as follows:

He was just leaving his house one day when a long-haired youth, with a bundle of music under his arm, hailed him.

"Can you tell me where Dr. Brahms lives?"

"Certainly," replied the Doctor, in his most amiable manner, "in this house, up three flights"; and, so saying, he hurried away, and the long-haired youth climbed the flights.

The value of a "social room" is generally recognized,

and by such a method some teachers are able to achieve success, so far as it means the acquisition of pupils.

Thus we find that the most prominent teachers are not always those who are the best musicians or the most capable teachers, although they must have sufficient ability to maintain the position into which they have been hoisted by their friends. Without the necessary ability they would soon sink out of sight. But there are many good teachers who think that because they have no influential friend who will "boom" them, they have a very small chance of success. Perhaps the way may be more difficult, but their success also may be more lasting. There are some people who are not at all qualified to shine in society; they may perhaps be difficult and retiring, lacking in the capacity for small talk, which places people at their ease in social functions. Naturally, these people do not attract, but unless they have something to give they can not expect to receive, and the something which they must give is that which they consider, quite probably, as trivial and altogether beneath them. They must, nevertheless, make an effort to be agreeable and to give some of their time to social trivialities. They must remember that they hope to live by the people whom they meet, and who perhaps set a high value on social functions; and if they wish to succeed, they will find no better way than by giving, not their professional capital, but ability and human sympathy.

Human sympathy may seem a strange expression to

one in this connection, but people gather together to give and to receive human sympathy. Few people pretend to exhibit learning or talents at social gatherings. Few regard them as anything but a relaxation from the heavier duties of life, and as opportunities for mingling with their fellow-beings. Therefore, all meet together in human sympathy, and each is expected to give a little from his store of that article.

The work of the music teacher is not confined to the studio. People live by an interchange of commodities, and we must all appear upon the social market place, not directly to dispose of our wares, but to keep the rest of the world in mind of the fact of our existence. No clergyman would be considered worthy of his charge unless he frequently met his flock for the purpose of saying a few ordinary words now and then. No lawyer would make much of a success if he confined himself strictly to his professional duties. He extends his acquaintance, and incidentally builds up his clientele by being on hand at social functions. He does not pretend to expound legal doctrines on those occasions any more than the clergyman takes such opportunities for preaching sermons, or the literary man proceeds to discuss etymology or literary form; but they all meet together and say silly things, and what is more, they seem to enjoy it. There is no reason why the music teacher should form any exception to the rule. It is not necessary for him to enter upon discussion of technique or the merits of this or that method. In fact, the less he talks "shop" the better he will be liked, and he will find that those of his acquaintances who want to talk business will look him up at his studio, and the acquaintance begun through social trivialities may become a paying business connection.

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AMONG the soloists of the subscription concerts in Moscow, the names of Theresa Carreño, Alfred Reisenauer, and Frederick Lamond, pianists; Madame Melba, Irma Singer, Sethe, and Ysaye, violinists, occur.

THE NATIONAL SUNDAY LEAGUE MUSICAL SOCIETY, Arthur Sullivan, president, held its first concert in the Royal Opera-house, Covent Garden, in early October. Hundreds were turned away.

THE GRINDHALL SCHOOL OF MUSIC, the largest conservatory in London, publishes its report for the last school year. Receipts for tuition \$150,000.00, of which \$17,500.00 were expended in salaries, and the remainder covered the running expenses. The tuition fees varied from \$1.50 to \$3.80 an hour. One violin teacher, one singing teacher, and one piano teacher each received \$3200.00 a year; ten teachers received \$2000.00; while thirteen obtained only \$1500.00, the lowest salary paid.

THROUGH the efforts of Herr Karl Claudius, Stockholm has acquired a museum of musical history. The foundation of the new museum is a collection of rare and old musical instruments, the gift of Herr Claudius. Additional gifts have brought the number of specimens up to seventy. An English clavier, signed "Heinrich Beck fcc, anno 1775, Bond Street, Golden Square," is specially interesting on account of its easy repetition, although built four years before Erard's visit to London.

BEERLING has lately heard Rimsky-Korsakoff's "Symphony of Antar." The "program" of the work is furnished by the Arabian novel that relates the loves and adventures of Antar and a desert heroine; the pair being a sort of "Siegfried" and "Brunhilde" of Arabian story. Mahomet Ali greatly admired the book, and recommended it to the persons of his followers.

A COMMITTEE has been formed in Warsaw to establish a philharmonic society on the model of the Gewandhaus of Leipzig. Many members of the nobility, the wealthy residents of Warsaw, and many artists—among others Mr. Paderewski and Mr. Jean de Reszke—have subscribed a capital of \$50,000 francs to build a concert hall, and to constitute a financial foundation.

ZETZ'S opera, "L'Arlesiana," founded on Daudet's drama, has been given lately in the New Royal Opera-

house in Berlin, and for the first time in that city, Edouard Colonne went to Berlin expressly to direct the first performance, which was enthusiastically received.

SAINT-SAËNS' "Javotte" which has been recently given at the Opéra Comique, Paris, and is announced for presentation by various opera-houses in Austria and Germany, has won great favor by its melodic music. It will certainly find its way across the water in transcriptions.

THE MUSEUM LIBRARY of the Paris Opera has recently received a precious gift, the piano of Albini, on which she studied her roles. A plate placed on the piano by Albini herself shows that she purchased it in 1849, the year of her entrance to the opera; it is placed by the piano of Spontini.

MR. FREDERICK COHEN has been elected conductor of the London Philharmonic Orchestra in place of Sir Alexander Mackenzie, resigned. Mr. Cohen had already been conductor (from 1888 to 1892), but was deposed on account of violating the rule of the Society that no conductor should address the public.

SARASATE and Dr. Neitzel have been making a two month's tour of Great Britain. Sarasate writes that on the occasion of one of his concerts in London the fog was so thick that he could not see the audience to whom he was playing, and that the applause of this hidden audience sounded like a discharge of fireworks in the darkness.

AN INSTITUTE of Musical History, the first in Austria, has been founded in the Vienna University. It starts off with a gift from the Archduke Eugene of 1000 florins; the collective editions of Handel's works by the Duke of Cumberland, a grand piano by Boesendorfer, and an ethnologic collection of musical instruments by Dr. Neustadl, besides various gifts of music and books on music.

THE CONCERT TOUR of the La Scala Orchestra has begun in South Germany with great success. The organization has been strengthened by nineteen players. Meantime, Mascagni's open "Iris" has been produced in Frankfurt to a very enthusiastic audience. The first night of "Iris" in Italy was a complete failure as far as interest in the hearing was concerned. The plot is philosophical, the scene and costume Japanese, the story extremely poetical. The music, which fell cold on Italian ears, transplanted to the more serious temperament of Germany, turns out to be full of warm melody, delicious orchestration, and fine poesy.

DON PEROSI has found an old church in Milan, Santa Maria della Pace, now long since secularized, which is to be converted into a concert hall for the performance of his oratorios. It will be opened next May, with a new work by this indefatigable composer. The "Massacre of the Innocents" and the sixth great composition by the master. Meantime the King of Italy has named Don Lorenzo Perosi as grand officer of the order of St. Mauritius and St. Lazarus. It must be acknowledged, however, that the music of the young composer which has been heard in New York (a mass for male voices given in St. Patrick's Cathedral) has not found admirers.

GERMANY has just celebrated the centennial anniversary of the death of Karl Ditters of Dittersdorf (1739-1799), the founder of German comic opera. Ditters commenced his career as violinist virtuoso at twelve years of age. His first work in the field which he made his own was an operetta, "Amore in Musica." His "Doktor und Apotheker" is regarded by his countrymen as one of the finest operatic creations of his day.

PROFESSOR WILHELM SPEIDER, the celebrated music teacher, pianist, editor, composer, and director, died in Stuttgart, October 16th, aged sixty-three.

Two Baerenhaenter operas will be given this season in Berlin; one by Siegfried Wagner, the other by Oscar Mroicke on the romantic tale of Martin Boehm.

SMETANA'S comic opera, "The Sold Bride," is becoming more and more a necessary feature of the opera season in Austrian and German cities. The "Music of the Modern World" was the first to translate into English the two stirring love-songs in the comedy role of the hero. The overture, which is very interesting, is occasionally played in orchestral concerts in America. Smetana was the founder of Bohemian opera.

THE DRESDEN QUARTET opened its chamber-music concerts in Vienna this year with (among other numbers) a vocal quartet accompanied by the guitar. The novelty was well received.

THESSA CAREÑO is delighting Germany with MacDowell's new "Concerto in D-moll." The Germans find the work graceful and excellent for the artist a concert virtuoso piece.

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MISS MAUD POWELL has been playing successfully in London.

THE Handel and Haydn Society, Boston, has elected Emil Mollenhauer their conductor.

CHARLOTTE VON EMBDEN, Heinrich Heine's only sister, died in Hamburg, October 14th.

THE distinguished mandolinist, Giuseppe Tomassini, died in Milan recently, aged thirty-six.

THE Marien Theater in St. Petersburg announces Cesar Cui's new opera, "The Saracen."

NICKISH will give a series of orchestral concerts with the Berlin Orchestra at the Paris Exposition.

SIDNEY, Australia, has the biggest organ in the world. The city hall, in which it stands, seats 6000 people.

THE Court Theater in Vienna has recently produced Rubinstein's opera, "The Demon," very successfully.

MR. WILLY BURMEISTER has lately given two concerts in Bremen; both received good notices from his critics.

SARASATE and Dr. Neitzel have been making a two month's tour of Great Britain. Sarasate writes that on the occasion of one of his concerts in London the fog was so thick that he could not see the audience to whom he was playing, and that the applause of this hidden audience sounded like a discharge of fireworks in the darkness.

THE concert tour of the La Scala Orchestra has begun in South Germany with great success. The organization has been strengthened by nineteen players. Meantime, Mascagni's open "Iris" has been produced in Frankfurt to a very enthusiastic audience. The first night of "Iris" in Italy was a complete failure as far as interest in the hearing was concerned. The plot is philosophical, the scene and costume Japanese, the story extremely poetical. The music, which fell cold on Italian ears, transplanted to the more serious temperament of Germany, turns out to be full of warm melody, delicious orchestration, and fine poesy.

THE "Frankfurter Zeitung" calls attention to the wealth of literary material, almost untouched, which exists in the correspondence of the late Ferdinand Hiller. This correspondence, collected in four large letter books, is in the possession of the City of Cologne. It contains letters from almost all the musical and literary celebrities who were contemporaries of the great musician. In particular a complete correspondence with Berthold Auerbach, well known in America by his novel "The Villa on the Rhine." The series of Hiller's autograph treasures begins with a pretty note from Goethe addressed to the young pianist, and closing with a view of complimentary poetry.

THE suit began on account of Giuseppe Verdi against the Electric Society for royalties incurred by the duplication of production in a second hall of the music of his opera, "Rigoletto," by telephone connection with the opera house where it was being produced, has been decided in favor of the plaintiff. The composer received five francs as damages for each such duplication; and the Electric Society were enjoined from giving such concerts without proper arrangements with the composers whose copy-right may be involved.

PETRO MASCAONI has recently given a concert in the Victoria Hall, at La Scala, Milan, of which the following pieces formed the foundation of the program. Overture to "Litani," by Ponchielli; "Symphony No. 2," Goldmark; prelude to the opera of "Iris," Mascagni; symphonic poem, "Saul," Basini; "Trümmerlied" (and a scherzo from a quartet), Schumann, played by strings; overture to "Tannhäuser," Wagner. The interesting feature of this program is the number of symphonic pieces by no means novelties at La Scala, by composers unheralded in America. Mascagni's nine-year-old son played in the orchestra.

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THE GRINDHALL SCHOOL OF MUSIC, the largest conservatory in London, publishes its report for the last school year. Receipts for tuition \$150,000.00, of which \$17,500.00 were expended in salaries, and the remainder covered the running expenses. The tuition fees varied from \$1.50 to \$3.80 an hour. One violin teacher, one singing teacher, and one piano teacher each received \$3200.00 a year; ten teachers received \$2000.00; while thirteen obtained only \$1500.00, the lowest salary paid.

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THE PRIZE-ESSAY COMPETITION.

The Etude offers four prizes for essays, as follows:

First Prize, \$25.00

Second Prize, 20.00

Third Prize, 15.00

Fourth Prize, 10.00

The conditions governing competitors are very simple. Write on one side of paper only, and type-written if possible.

Please write your name and address on the article, and mark it for "Prize competition," and address THE ETUDE,

1708 Chestnut Street, Philadelphia.

A competitor may enter more than one essay.

The length should be 1500 words, or about two columns of the journal.

The subject matter should be in keeping with the character of the journal. Stories, historic matters, or articles in praise or the power of music are not desirable as topics that are vital to the teacher's work.

Competition is open to all. Closes March 1, 1900.

THE PENALTY OF GENIUS.

BY W. J. BALTZELL.

It is very probable that many an ambitious student of music has fancied himself a genius, or been flattered into the belief that he is, or has wished that he were, a true and undoubted genius.

There is reason why such a wish should arise. The history of music brings to our notice name after name of those gifted with undoubted genius in the art-names that blaze in the temple of fame along with those of others in science, literature, and statesmanship. Then, too, it is not only great and enduring fame that has been the reward of the geniuses of music. Not a few of them won wealth, and many of them acquired a competence much beyond that which is the lot of the average man. The highest circles of society have opened to the men who stood in the front ranks of the art, kings and queens have delighted to honor them, the whole world has been their home—for art is cosmopolitan.

So we can sympathize with the young student who sighs because he has been given but one little talent instead of the lavish store which seems to be the portion of geniuses. We have sympathy with ambitious youth, which is prone to look on one side of a subject,—the bright, the obvious side,—and equally prone to forget that there is also another side—often a darker one, as dark as the other is bright. Should youth count the cost of being a genius, there may result a willingness to accept a humbler sphere, one in which a carefully nurtured and systematically trained talent may find much to do and every incentive to do well.

When we consider musicians, we naturally divide them into composers and executants. There is a genius peculiar to each. Each class has won wealth and fame. But while we admire, it is well for us to consider what may have been the cost of this winning.

Fame alone does not satisfy the human soul; wealth does not always bring happiness in its train; both together frequently fail to give the sweet content that is enjoyed by many in the humbler spheres of life. What are wealth and fame to the man of genius who has sadly impaired his physical and mental strength by the incessant labor which has developed his powers? Better less fame, less wealth, and a body free from racking nerve and bodily pain: a mind strong, vigorous, and alert. What is present luxury to the man who has seen a dear one fade away from his side because of a poverty that could not provide the necessities of life? What are fame and wealth to the genius who has lost his hearing or his eyesight? Would he not exchange his genius for a simple talent and a perfect body?

The man who has won fame after long, hard battling with an envious fortune, with intriguing rivals, with crass ignorance, with bigoted intolerance and prejudice, with malevolent criticism, with dull, blighting conservatism, is apt to despise his conquest. He knows what it has cost him, and all his rich present can not compensate him wholly for the bitter want of the past. He was not struggling for fame and fortune. He labored simply because the restless, restless spirit which marks genius would not let him do otherwise. Though he die, the genius must work. Such is one penalty. Fame and wealth despised after being so hardly won; a spirit that can not rest, though body and soul break under the strain.

The domestic relations of many men of genius have been far from happy. Mated to uncongenial wives, or to women who have not kept pace with the development of the husband, some have sought consolation elsewhere, with the inevitable result of scandal and reproach to the artist and his profession. Others have been lionized and fêted and spoiled until their heads have been so turned by their successes that they have alienated friend after friend by exhibitions of petty vanity and selfish actions.

Another type of the man of genius is the one who has no conception of the value of money: of the necessity for business methods in his relations with other men; who is lavish with his easily earned dollars, invests now

here, now there, at the advice of self-seeking acquaintances, the prey of swindlers; the more extravagant and transparent the swindle, the more likely is he to be taken in by it.

The infirmities of temper of the musical genius are as well known as to require no detail. Instability of mind, susceptibility to all kinds and degrees of emotional disturbances,—little things that would pass and leave no trace in the life of a common man are magnified into tragedies in the artist's mind,—jealousy of confrères, a constant insistence on what he conceives to be his rights,—these are but a few of the weaknesses of the child of genius. How often, too, have we found this great gift associated with various forms of weakness of body and character!

Possibly the heaviest burden on the genius is that restlessness of spirit which will not allow him to work at the steady pace of other men. When a conception is taking form, he can not rest until he has shaped it, put it into tangible art-form, as it were. Then there is rest for a short period, and then again comes the season of travail, and another art-work is born.

Genius has been defined as a capacity for taking infinite pains, and this well expresses it, for the spirit which directs the operations of genius knows no rest. Does the weary body rebel? The unrelenting spirit holds it to the work with iron hand, and knows no relaxing until worn-out muscles, nerves, and mind drop from sheer exhaustion, to be again driven to work when slightly restored. No matter what results to the health of the man, the artist-spirit stands like the overseer near the slave, inexorable and merciless, wielding the heavy stinging lash, and driving to work—always to work. What wonder, then, that broken bodies and racked nerves are often part and parcel of genius? Does it not seem a heavy cost? A few examples are easily called from the stories of the great composers.

Although Palestrina won high fame during his life-time, although he filled many honorable positions, he was never out of the reach of penurious care. His family life was also a sad one.

Pergolesi died at twenty-six, broken in health, the result, in some measure, at least, of dissipation and vicious indulgence. Like Mozart, he gave his last strength to composition: a setting of the hymn "Save Regime," for which he received the splendid (?) remuneration of twelve dollars a day.

Rossini was noted for his laziness and fondness for the pleasures of the table. He only worked at the last moment, when a whirlwind of haste was imperative.

Bellini died before he had finished his thirty-third year; a constitution not originally strong, having been shaken by unremitting labor and indulgence in pleasure. His eagerness was such as to keep him at the piano night and day until he was obliged forcibly to leave it. The ruling passion accompanied him through his short life, and by the assiduity with which he pursued it, brought on the dysentery which closed his brilliant career.

Donizetti's fate was even sadder. An incessant worker, supervising the productions of his operas on many stages, he had to pay the cost of unceasing labor. His sensitive and susceptible nature, excited and worn by his eager and exhausting industry and perhaps by some irregularities of life, had given warnings in intense headaches and bewildering derangements against which he had nursed himself with a destructive strain. The last years of his life were spent in private lunatic asylums.

Cherubini was extremely nervous, hirsute, irritable, and thoroughly independent. The latter spirit and his unbounding pride brought him into conflict with Napoleon, who aspired to rule artists and men of letters as he did his ministers and generals. Cherubini was never able to secure official or court recognition, but was obliged to content himself with his position at the Conservatoire, which barely sufficed for the support of himself and his family.

That all of his life Bach should live in a state far removed from affluence seems an anomaly to us at this day, when his fame has filled the whole musical world. Comparative poverty compelled him to do an enormous amount of work in copying music and in engraving

plates from which to print. In the end it brought on an affection of the eyes and blindness. His character was very firm, marked by a persistency which often reached to obstinacy; he had an irritable temperament, liable to passionate outbreaks.

Hindel was a man of untiring energy. At fifty-two his savings were swept away, heavy debts piled upon him, paralysis in one hand and symptoms of insanity began to manifest themselves. To save himself from a debtor's prison he was compelled to work at the highest pressure with but meager returns. He had an extremely irascible temper, and was a gourmand who gratified his appetite in most unseemly fashion. The last seven years of his life were almost, if not entirely, blind.

Glink was a fighter of a caliber similar to that of Richard Wagner, and his stormy life much resembled the career of the latter. Disappointment at the failure of his latest opera led him, who had always been fond of wine, to the use of brandy, and a debauch brought on a fit of apoplexy from which he died.

The poverty, privation, and brutal treatment

which Haydn suffered as a boy and youth are familiar to all students of the history of music. He married a woman three years his elder, a vixen, foul-mouthed, quarrelsome, a religious bigot, and recklessly extravagant. They lived apart during the greater part of their married life.

Richard Wagner closed his days in comfort, if not in affluence, it was after many years of struggle, privation, and disappointments that would have broken heart, body, and mind in almost any ordinary man. What an enormous amount of labor he did in composition and literary work!

Of the tribulations and unending struggles of the great virtuosi, players, and singers there is not space to write. Suffice it to say that the same story may be read—early struggle and tendency of all kinds, disappointment, bad health, tendency to indulgence of various kinds, and lack of business spirit,—not all these qualities in each, but some of them: the one thing common to all being the untiring energy and indomitable ambition, which brought about the coveted end, but often at a heavy cost.

NARROW AND BROAD PIANOFORTE INSTRUCTION.

BY E. R. KROEGER.

It often happens that pupils who have studied under very excellent instructors will go elsewhere and discover that while they have been educated in the pianistic side of their art, they have been utterly neglected in other directions. In nine cases out of ten the students, if asked some of the most ordinary questions concerning the scales, the pianoforte, or the composers, will be at a loss to reply. The majority of teachers do not give information freely. They are content with listening to the technical studies, or the pieces on hand, and offering advice as to their improvement, or playing them for the pupil to place before him a criterion of excellence.

Why is it that the lack of voluntary information is so wide-spread? It can not be ignorance on the part of the teacher, for he is frequently a well-educated man, and could easily impart valuable knowledge. Is it indifference? One can also not be sure, because the American music teacher is usually the reverse of indolent; he is wide-awake and energetic: he takes all sorts of pains to bring his pupils to a high state of ability, so far as digital dexterity is concerned. Probably it does not occur to him to extend the musical education of the pupil beyond pianistic advancement. He may think that references to the scales should be made only in the harmony class, or information in regard to the construction of the pianoforte belongs altogether to lectures upon musical history and theory. Such a view is an error.

The hands are always slow to adapt themselves to the keyboard, and much thought must be given continually to the position assumed when playing. Little habits and eccentricities creep in, which are troublesome; but these are adjustable in a short time when persistently avoided or corrected. Assiduous practice will do wonders. No one need hesitate to learn to play because he fears that it would be impossible.

There is an indifference, real or assumed, shown by some students, which acts as a barrier against all progress. Do they imagine that in some mysterious way they can "catch up" with their more painstaking friends? That knowledge may be absorbed without study? Do they really ever give a thought to the worry which must come of any dreams they may foster of being useful to themselves or others? Indifference is the bane of society. Its pernicious effects may be seen at every turn. It hights enthusiasm, stunts mental development, kills hope, and destroys all the fair

prospects of youth. It is the teacher's curse, and brings gray hair prematurely.

Often a rapid conceit is at the bottom of it all, which, unless taken in hand at once and extirpated, must cause purposes, desires, pleasures, career, all, to end in oblivion. Should young students reading this feel twinges of conscience, I warn each to cease aimlessly drifting it too late. Life is terribly real. Be in earnest! Many gallant careers have set sail for the port of Usefulness, and have been lost irretrievably, because they struck the rocks of Indifference. The latter have wrecked more promising careers than all else combined.

Give some information concerning the composers of the studies and pieces under consideration. Some people fancy that Beethoven lived in the fourteenth century.

Explain as thoroughly and interestingly as possible the general construction of each composition taken up. This can be done without recourse to intricate technical definitions. The points of contrast should be explained. The management of thematic development should be shown. Questions regarding modulation should be asked.

All of these can be introduced during the lesson hour from time to time, and thus the pupil will gain in musical culture, as well as in breadth of interpretation. Otherwise, he is but a "copy-book" player, imitating entirely the teacher's performance. If he is shown upon his own resources, his reading and comprehension of a composition will fail to be great in the extreme.

Endeavor to rise above superficiality in instruction. Get at the basis of things. Do consider the technical performance of a piece at a given metronome tempo—"the whole thing." Let no pianist in the rising generation who are musicians, and not merely brilliant exponents of a "method."

ODDS AND ENDS; OR, IDEAS ON MANY SUBJECTS.

BY THALEON BLAKE.

I.

The student studying music with the end in view of making a livelihood out of its practice should bear in mind that the success, which all expect to win sooner or later, will be just proportion to the amount of hard and thorough work, attention to details, and conscientiousness given to study now. No one equipped with meager information can possibly succeed. Those piano to the front who have the best preparation, the best education, who have toiled early and late in the getting of knowledge and acquiring the skill to use it effectively.

In learning to play the piano nadine haste must be avoided. It can do no good and may result in positive harm. Even a fair mastery of the instrument requires the practice of the stable virtues of patience, endurance, hope, energy, enthusiasm, coupled with time.

The hands are always slow to adapt themselves to the keyboard, and much thought must be given continually to the position assumed when playing. Little habits and eccentricities creep in, which are troublesome; but these are adjustable in a short time when persistently avoided or corrected. Assiduous practice will do wonders. No one need hesitate to learn to play because he fears that it would be impossible.

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In connection with the above comes a thought which can never be repeated too often. Technical excellence can not always be expected in the home gatherings at first, but that must not be made an excuse to use poor music. In fact good music, and it had better be simple and melodious, should be used. Strive to get the musical sense—the poetry of music—of each song or piano-piece correctly. With practice, the technical or mechanical part—comes with little delay. If the number participating is large, a teacher might be employed, but this is scarcely necessary or practical in small family groups.

RENEYI tells this story about Liszt: When he was seven years old, he had already played, like a grown-up master, Bach's preludes and fugues. One day his father, Adam Liszt, who was a good all round musician, came home unexpectedly, and heard little Liszt playing one of Bach's four-part fugues; but the fugue was written in another key than the one in which little Liszt was then playing. The father was appalled. He knew too well that his son had no intention whatever of composing the intensely polyphonic four-part fugue. He knew that it was being done unconsciously. He made the boy why he did not play it in the right key. The little fellow was astonished, and asked if the fugue was not written in the key he was playing it in. No, it was written in E-flat, and not in G. The musician knew well what it means to transpose a complicated piece to another key; but for a seven-year-old boy to transpose a four-part fugue of Bach to a key a third below!

CONTACT with the great may not make us great, but it makes us greater than we are.

FALLACIOUS NOTIONS.

BY BELLE SQUIRE.

No doubt every young teacher finds herself confronted with many false notions concerning the teaching of music. She may be told by the mothers of her pupils what she should give for lessons; she will find herself striving to give longer and more difficult lessons than her judgment approves, in order to please the vanity of parents, or to rise to a standard set by the family friends; she will find, sometimes, that she is expected not only to train the mind, eye, ear, hand, and foot, for which she is paid, but also to furnish the motive power for the whole week, being blamed if the pupil does not practise faithfully every day. She may hear of other pupils who, having taken only a term of lessons, can play anything (?). She will probably hear of other teachers having produced wonderful results in an incredibly short time, and will wonder sometimes if she has not chosen the wrong profession. She will also find that there are earnest parents and earnest people who will appreciate conscientious teaching. She must be prepared, however, to meet these fallacious notions, and to do all in her power to correct them, so that they may be an intelligent appreciation of the difficulties of maintaining music.

One of the most popular of these prevailing fallacies is that a pupil should be an expert player, should read at sight, play dances, music, classical music, —in fact, be a very accomplished player, —after receiving instruction for two or three years. Now, these same people who expect so much from the music pupil will very complacently send their children to the graded school, year after year, being well pleased if they acquire even moderate standing in their classes.

Compare for a moment the time spent by an average boy or girl on arithmetic or grammar and that spent on his music. The school-boy spends eight years in the graded school, of which, on an average, one hour each day is devoted to arithmetic and to grammar. The same pupil probably takes one music lesson a week, if nothing prevents, and aims to practice one hour each day, the lessons seldom being continued through the summer months.

The school year is forty weeks long, and each week has five days. In eight years, at the rate of one hour each day, this will amount to sixteen hundred hours. Allowing some twenty weeks, or half a year (equal to one hundred hours), from this number for possible absence during all these years, there would still remain fifteen hundred hours, the average time spent by an ordinary boy or girl on arithmetic and grammar respectively.

The student in music, in order to spend an equal amount of time on his work, would be obliged to study music for five years, at the rate of six hours a week for fifty weeks each year. Now, when the school-boy leaves the graded school, no one dreams of expecting him to be an expert arithmetician or even an excellent grammarian, despite the fact that he has been in private study and in class work on each study some fifteen hundred hours, spread over a period of eight years. But the music teacher is expected, by some people, to grind out experts, or at least brilliant players, on some two or three years of work, with many missed lessons, many missed hours of practice, and often indifferent and half-hearted study.

Add to this the fact that the music pupil is often isolated from other music pupils, and that his musical consciousness is limited to his own experience in music, while in his grammar and arithmetic he is brought in contact with dozens of students in the same work, and has the advantage of trained teachers to guide every step. He is constantly spurred to better work by friendly competition, yet, notwithstanding these advantages, he is neither an expert arithmetician nor an excellent grammarian.

Now, arithmetic involves exactness, swiftness of thought, and the reasoning faculties; grammar involves all these elements of thought, and, in addition, requires taste and grace of expression; while in instrumental music all these mental faculties are brought into play;

and, more than that, the hands must be trained to a degree of proficiency involving force, rapidity, and delicacy of touch. Moreover, in music the muscular training is more difficult than the mental training, being the greater part of the player's task; for the ordinary pupil will have grasped the lesson mentally long before his fingers can play it.

Pupils in school would not think of absenting themselves because their lessons were not learned; yet the music teacher is often offered this excuse for a missed lesson. In view of all these facts, it seems as though the music teacher, coming as she does so seldom in contact with her pupils, really accomplishes more than the school-teacher. Yet I believe it would be possible to give a conscientious student a fair musical education in the time specified—sixteen hundred hours in five years.

The first year the student, taking two lessons each week, would finish the primary work: learn to read, learn the scales, chords, and embellishments, and cultivate the imagination. The second year, with one lesson each week, he would begin earnest technical work, the study of dance, song, and musical forms, and commence sight-reading. The remaining time he could devote to the study of the less difficult works of the masters, —ancient and modern,—and acquire a repertoire of parlor pieces. Such a pupil would be reasonably independent in sight-reading, and in learning new pieces. An outline like this, I think, would compare favorably with the work accomplished in the same number of hours by the same pupil in the other studies just cited.

Pupils would not think of urging primary pupils to read novels, nor grammar school pupils to read deep philosophical essays. They would soon to listen to amateur actors giving Shakespearean tragedies, yet so dazzled have we been by the accounts of musical prodigies and so ambitious are teachers and parents to discover them, that we fall into the common error of giving pieces far beyond the capabilities of the pupil.

Music is learned as other things are learned, and even geniuses are obliged to climb slowly and surely. So much beautiful music within the reach of amateurs has been written that there is no necessity of forcing them into the highest grades of composition. Let us reserve the great concertos and masterpieces for the professionals and great artists. Let the children be children in music, as in other things, and we will listen to and enjoy their childish music as we listen to their childish prattle.

After several years of teaching I am forced to the conclusion that the notion that the children should begin the study of music as early as seven years is an incorrect and mischievous one. Unless the child shows remarkable talent, and is destined to make music his profession, or unless his parents have wealth, I should not advise his commencing the study until he is at least ten years old. The average child is much better getting health and strength out of doors, and gaining mental material as a foundation for his music during his tender years, than he is spending his spare hours at his instrument. A child of ten will do more and better work in a year than a child can do in two years, commencing at the age of seven or eight. Exceptional cases require exceptional applications, but for the ordinary child of moderate means the age of ten years is best. The parent's usually better satisfied with the investment of their money, and the pupil makes much more intelligent progress and is more likely to make a good musician.

Another mistaken idea is that brilliant playing and brilliant teaching are synonymous terms. Emphatic, the science of teaching and the science of playing are two separate and distinct ones. A good teacher must be able to play, but before she begins to teach she should comprehend at least a few of the principles of music.

The mind of a child is naturally attuned to poetical fancy, and even the most difficult lessons may be understood, if introduced through the door of imagination. To be ready with the attractive bit of story that is often required to clothe facts alone demands thought, more, I am certain, that it is possible to the teacher who is eagerly endeavoring to learn his own lesson.

For even the strongest are but frail mortals, and although energy does enliven the will, the nervous system can not long endure the strain of long hours of practice together with continuous teaching. One or the other will necessarily be slighted; if not, as is too often the case, both are but poorly performed.

Should the practising be done first, the scholars will receive half-hearted lessons from a teacher already music-weary and nervous.

On the other hand, if the scholars receive the initial attention, the brain, already dulled by listening, will only dimly follow the fingers through the routine of practice.

Of course, this theory would not apply to exceptional cases, but to those of us who are endowed with an ordinary degree of talent and strength.

"Then," some one may exclaim, "because we do not claim superior merit, you would not have us hope

THE TEACHER-STUDENT.

BY MARY E. LUGER.

LIKE a weary-winged messenger Nellie's letter flutters to the floor, where it lies in the deepening twilight—a pen-and-ink copy of a disconcerted mind. The burden of her woes was ambition; she wished to burst the confines of her little home and fly to the advantages of the city, where she could join the great army of teacher-students and work her way to fame and fortune. And as this thought revolved itself in my mind, I prodded unto my spirit quite as perplexing a quandary as did the worthy Hamlet: "Whether it is better," I queried, "to continue to take lessons while teaching, or to give undivided attention to one's pupils, and confine the lesson period to the non-teaching months."

The class books of any of the colleges or conservatories of our greater cities show that a very large per cent. of the pupils are themselves teachers, and inquiring into the lives of these teacher-students must bring doubt as to the ability to attend to large classes of pupils, and the preparation of their own weekly lessons.

Is it possible to do full justice to both, and why does a teacher, who has enough pupils to occupy all of his time, continue to take lessons? If in need of weekly lessons, how dare he accept the charge of others?

The answer may be that it is not from the reason of inability to teach that he is extending his student days into the period of his professional career, but because he is so full of ambition. He is not satisfied to remain one of the countless number of teachers unknown save by a limited circle of friends.

Surely it is a laudable ambition, and the nobility of the aim must be a warrant for the superiority of his teaching as compared with one who expends less time upon personal development.

Ambition is in itself commendable, but it may be built upon self-interest until it loses all semblance to its higher passing.

Before passing judgment, it were well to look deeper into the subject. Does it relate exclusively to self, or is the welfare of the pupils also considered? If he is practising four hours a day with the sole intention of acquiring a concert repertoire, out of which he hopes to win laurels, it is certainly not a legitimate ambition, for he is not giving to his pupils that thought and attention which are their due, and such a one has no right to undertake the training of pupils.

He may think that the lessons of children will require little or no forethought, and that it will make no difference if he sometimes is absent-minded and indifferent; but this is a grave error, for no one is quicker than a child to note the lack of interest in a tutor.

The teacher's very best thought is none too good for the little one just peeping into the mysterious maze of music.

The mind of a child is naturally attuned to poetical fancy, and even the most difficult lessons may be understood, if introduced through the door of imagination. To be ready with the attractive bit of story that is often required to clothe facts alone demands thought, more, I am certain, than is possible to the teacher who is eagerly endeavoring to learn his own lesson.

For even the strongest are but frail mortals, and although energy does enliven the will, the nervous system can not long endure the strain of long hours of practice together with continuous teaching. One or the other will necessarily be slighted; if not, as is too often the case, both are but poorly performed.

Should the practising be done first, the scholars will receive half-hearted lessons from a teacher already music-weary and nervous.

On the other hand, if the scholars receive the initial attention, the brain, already dulled by listening, will only dimly follow the fingers through the routine of practice.

Of course, this theory would not apply to exceptional cases, but to those of us who are endowed with an ordinary degree of talent and strength.

"Then," some one may exclaim, "because we do not claim superior merit, you would not have us hope

THE ETUDE

THE MUSICIAN'S "LIFE-WORK."

BY J. FRANCIS COOKE, M. B.

to progress beyond the fundamental principles of our beloved art."

Not so; on the contrary, I would say study, study always, for surely energy has power to overcome many obstacles, but do not undertake more than can be done well. It has been said of Americans that restless impatience is their chief impediment to success in art.

The young son of independence is not content to accept life in its progressive stages. He needs must be at once student, teacher, artist. He is unmindful of that maxim of our mothers: There is a time for work and a time for play. Let him take lessons when he has teaching to do. It is possible for the wide-awake teacher to obtain enough material during the vacation term of lessons to furnish practice for several months.

If he is a worthy member of the profession, he is surely capable of some independent work. The days of child-like acceptance of the teacher's every word are passed. It is self-study that is now required more than weekly lessons.

Besides, if the teacher-student is conscientious, much criticism from his teacher may tend to nuist him for his work by making him uncertain of his methods, and thereby causing him to lose confidence in his own powers.

But how often do we hear Miss Battellebrain boastingly remark, "Oh, my teacher is fine; he is studying with the celebrated Herr So-and-so," which fact is taken as sufficient proof that the teacher is beyond reproach.

So when that time comes, as it does to all busy teachers, when a choice must be made in the division of his time, give the beloved infant until full justice can be done to your lessons without cheating your pupils. Familiarity with the books written by eminent musicians is needful. The experiences of successful teachers, obtainable through the musical journals, attendance at lectures and concerts, are of greater value to the teacher than confinement to the opinions and ideas of any one man, be he ever so learned and renowned.

The unsuccessful teacher is but too apt made, for to be able to impart knowledge requires more than the mere possession of excellent musicianship. It is an art in itself. The most famous virtuosi are often not good teachers, and excellent teachers are not seldom poor players. The three most necessary qualities which go to make up a good teacher are: First, a well-stored mind to draw from; secondly, experience, and, thirdly, enthusiasm for the work undertaken.

So you, young writer of the discontented mind, be not unhappy because of your little field of labor; waste no vain regrets over a seemingly humble success. Your world has need of you. The city is thronged with such as you, and often it is those who attempt the most that achieve the least.

The tiny sparrow, although his flights are not lofty, fulfills as important a mission in the feathered kingdom as the mighty eagle soaring on high. Patient study and the right use of opportunities will, rest assured, make you as useful to the cause of art as your city friend with his inordinate ambition.

It is only genuine love of the art that will discover for a musician his natural pathway to success. And a separate road way there is for each of us, if we would but look for it.

The master-mind, the highest pinnacle of Parnassus, sends back messages of hope and inspiration to the faithful followers nearing the summit of the mount, and they in turn transmit their experiences to others less advanced; and gradually the word spreads, like light, to the countless stragglers scattered over the lowly valley.

Who can say which is nobler, he who first expressed the thought or he who faithfully carried the inspiration to the multitude?

INSTRUMENTAL music is the soul of music, but this must be anticipated, fathomed, penetrated, and discovered. The public does not take so much trouble when listening to a composition. —*Rubinstein.*

—¹ The possession of tact does not imply the faintest touch of insincerity, and the man who always speaks his mind is often very offensive, without possessing any superior sense of truthfulness.

of her industry would scare many a half-hearted dilettante into a well-deserved oblivion.

TWO COMPOSERS.

Let disgruntled musicians read Berlioz' autobiography, and learn how that Frenchman of blood and fire fought for triumph. All our present tribulations and annoyances must pale before his great endurance. Mendelssohn, who was never burdened with the millstone of abject poverty, had many obstructions placed before work again I feel in such good spirits that I am anxious to aches to it as closely as possible, so it monopolizes every moment I do not spend with my family." We are not inclined to do this when we look over a list of his works and find they number over two hundred and fifty, including the great oratorios, symphonies, overtures, concertos, organ pieces, comic operas, songs, and instrumental solos. Aside from this, Mendelssohn was continually working either as an operatic conductor (intendant), teaching, or playing in public. This is but one instance among hundreds; Beethoven, Haydn, Mozart, Schumann, Schubert, Meyerbeer, Tchaikovsky, Chopin, and all, come before our minds until we are bewildered in the contemplation of their mighty efforts.

COWORKERS.

Often it is not only the musician who is the worker. A fond relative, teacher, or friend, recognizing great latent genius, has joined the musician with untiring zest to develop precious natural gifts. We are touched by the tender reverence with which Gounod refers to his mother in his autobiography (W. Heineken, London). He says: "I knew she had to rise every morning at five, to be ready for her first pupil who came at six, and that her breakfast hour was absorbed by another lesson during which, instead of a proper meal, she would swallow a bowl of soup or perhaps take nothing but a crust of bread and a glass of wine and water. I knew her daily round lasted till six o'clock every evening." All this for her boy! Musicians all know what results these sacrifices and labor bought: they paid the price of a Gounod. Emerson tells us that we can have anything in the world if we will but pay the price. Young music workers should understand that success in this great age only comes after colossal effort. If success has not come to you yet, don't berate your luck or fear that it is a result of lack of talent. Success never came to any one and never will come to any one any more than the north pole or Niagara Falls. We have to go for success and accept all the incidental hardships as a part of the journey.

HOW WAGNER WORKED.

Henry T. Finch, in his important biography, "Wagner and His Works" (Scribner Sons, New York), says: "Laymen can have no conception of the enormous amount of labor involved in the writing and rewriting of such scores as Wagner's. There must be at least one million notes in the full score of the 'Walküre,' and each one of these million notes is to be not only written and rewritten, but written in its proper place with a view to its relation to a score of other notes. And the composer, in doing this manual work, must make intelligent work. Carlyle, who is made to father many a fondling thought of other minds, is said to have remarked, 'Genius is simply the capacity to work.' There is nothing supernatural about that. There is no better way for the young musician to learn how to work than to break through the halo of legendary glory surrounding the great masters by reading their biographies, autographies, and letters. Only in this way can we realize that they were men and women of flesh and blood, bones and nerves, exposed to all the bodily ills to which we are liable. Only in this way can we see that they were in this world—laughing when mirth provoked, weeping when sorrow disturbed, eating, drinking, sleeping, thinking, and working, working, working. Only in this way do we understand that music comes to them in its perfect form; not 'from a dream of peace' as the vision came to Abou Ben Adhem, but by dint of constant revision, study, and work. Our great libraries are filled with biographies of musicians that, if they do nothing else, show how diligently and how vigorously successful musicians have worked. Great results have never been achieved without great efforts."

Many singers imagine that artists such as Malibran, Jenny Lind, Patti, Nordica, Faunes, Melba, Thénry, and others, have succeeded solely by means of wonderful vocal power and "good luck." Let some of our ambitious young women read "Jenny Lind, the Artist," by H. M. Holland and W. S. Rockstro (Scribner Sons, New York). Note that during eleven years of her career she sang thirty operas, and gave in all 677 operatic performances. Reflect upon the immense amount of labor the study of these operas required, aside from all other preparatory work. Read further and observe how her efforts were rewarded. She gave six concerts in America, receiving for the course \$30,000. This record

FORESHORT.

It would be of great benefit to any progressive young musician to read any of the works mentioned in this article as well as any similar works. It is no more than a look ahead—a foresight. Love in music is blind, as in all things. Many young people are so infatuated with it "visible form" that the disagreeable (?) part is completely lost to view. Nothing but the biographies can so successfully tear the bandages of ignorance from their eyes, and show them the heights they must climb before reaching the pinnacle of fame.



"I have in my class two pupils from the same family. The elder sister is making a student in one of the 'Graded' Courses, and I have used Wagner's 'Book First' with, because she invariably plays my ear any piece she has listened to, and I can not make any progress with her in doing work her sister has been over before her. What shall I give her when she comes to me again? I think the Wagner's 'Book First' of no course so satisfactory as the 'Standard Grade Course' in private teaching, and it does not seem best at all to give her that under these conditions. She is nine years old, and has a good deal of natural ability in a musical way; but she will not play by note anything she can play by ear.—S. H. G."

The case is difficult, I admit. With the publisher's permission, I will perhaps mention another collection of mine called "Graded Materials," which contains mainly different matter from the "Graded Course." Perhaps the corresponding number of that would do. Or you might give her book I of the Germer graded collection (omitting many of the least desirable pieces included), and run it with my books of "Studies in Phrasing." If you do this with plenty of Mason arpeggios and two-finger exercises, you will be pleased with the results. Get the exercises mainly from the arpeggios and scales (alternately, week by week) and expression from the phrasing studies, which are very musical. For something brilliant refer to the collections of "Graded Pieces." The real "indication," as the doctors say, in a case of this sort is to advance her very rapidly,—in outline, as might be said,—until she comes to music so difficult that she can not learn it by ear. If she is made to memorize accurately selections from Bach and Schumann, she will have to learn to read. It is the cheapest way out.

"When do you consider it proper time to introduce scales, chords, and arpeggios to the ordinary piano student who has never had them?

"What would you advise me to do with a little girl, nine years old, who is quite intelligent, and has had about two years' lessons on the piano, but will not count at her piano? I have seen one of her with her mother. She can mark time on it, well; but she rarely plays anything in proper time. I have had the whole lesson going over her piece, having her count. The same pupil it has very hard to memorize.

"I would like to have a good list of teaching pieces, light in character and suitable for an adult beginner of from two to eight fingers' lessons.—G. F."

The well-taught piano student begins with Mason's two-finger exercises (or "School of Touch"), and at the same time starts in with his arpeggios. By treating these rhythmically, as Mason directs,—or as I have directed in these columns again and again,—she not only progresses very rapidly in keyboard facility, but also acquires and strengthens a sense of rhythm. She has to count; the sixes and nines necessitate this. I do not use the full table of graded rhythms until much later. If I had a pupil who had never had them, I should start at the first or the second lesson.

The practice above referred to will cure the laziness regarding counting. When she has acquired a habit of counting in exercises, it is but little more to carry the same into the pieces. It has to be done. Counting alone will not take the place of a sense of rhythm; it will assist in developing such a sense. When they were rather count alone than not, I generally dispense with it. I know that they feel the rhythm, and the clock inside them has been wound up.

See "Graded Collections of Pieces," published by Presser.

"I have a pupil, a girl eleven years old, who has finished the third grade 'New England Conservatory Method,' taken all the major and minor scales, thirds, sixths, octaves, arpeggios, and harmonized all the scales. What would you advise her taking up Mason's 'Touch and Technic' now, or some other studies? If Mason's works are advised, could she commence with part II?—J. C. P."

There are a few superstitions which die very hard. The "New England Conservatory Course" is one of these (if it is the Tonje course). Another is that the four parts of Mason's "Touch and Technic" are sequential. Mason's first and fourth books form a school of touch and tone-production. They are meant for a daily bread for the pupil during the first four or five grades. Volume II and III are passage forms to be treated rhythmically. The rhythmic treatment is partly for its indispensable mental influence upon the development of a rhythmic sense in the pupil; and partly in order to secure a very large number of repetitions of a form in practice without the pupil realizing how many times she is playing it over. Both results are of great value. You can not generally use with ordinary school pupils both the third and fourth parts together, but alternately, because the pupils do not have time enough to practise. It is altogether unlikely that the pupil will find the Mason exercises in any way repetitions of those she has played before. The Mason education is indispensable. Nothing else takes its place. Even the clavier falls short in several points. As for the other systems, they are in way touch it or compare with it. If teachers and amateurs knew their piano playing better and understood the pedagogy of the piano, they would agree with me. Other systems cover a part of the ground—one, one part; another, another part. All omit most of the inner essentials of piano education.

Many other collections contain material which is useful if carefully practised. Mason not only has material, but also a method of practice. The clavier also has this. I do not think it covers the ground so completely from a musical standpoint as Mason does; but, at least, it recognizes the great central fact that it matters more how you practise than merely what. And this is why you will need Mason just as much after your "New England Conservatory Course" as before. It is the same thing with my grades. Mason can not be dispensed with advantageously. The phrasing is different; here it is a question of music and phrasing that is the important thing. It is a question of mental hustle. First learn to see it all,—all the signs of notation,—then see them quickly.

"Will you please tell me what course to take with pupils who will persist in moving motions of the wrist and arm in place of pure finger action? I also have a pupil who has a habit of elevating the right wrist, and is unable to break her of it.—H. K."

I place great importance upon clearly distinguishing between finger work, hand-work, and arm work, in the early stages. In my opinion arm motions accompanying finger motions, and in the same direction, are very injurious. Whenever the arm moves in sympathy with finger work or hand-work, the arm element comes out in the tone. Accordingly, you must begin by administering the four forms of two-finger exercise, which I have described over and over again in these columns,—namely, (1) Pure finger, clinging legato, changing fingers (substituting) upon every note. Carry the wrist at the usual five-finger height, raise the finger high before touching and after completing the touch, before it goes down again to take the place of the finger holding the key. The arm remains entirely stationary. This is your first step. (2) Arm touches down arm, and up arm—the up and down signifying the direction of the motion by which the touch is accomplished. In these touches the arm is alternately as high above the keys and as low as possible and still hold the keys. (3) Hand touch and finger elastic. The hand touch is made by swinging it freely so that it falls upon the keys by its own momentum, the impulsive which raises it coming from the arm. The arm will have a very small motion, but previous to the fall of the hand and in the opposite direction. This point is very important. While holding the tone thus produced, the finger elastic is produced by extending the finger as shown in Mason's book, and at the close of the elastic touch I prefer the hand to rise a little, almost to the position shown in diagram 6. This exercise promotes loosening of wrist, distinguishes the wrist from the arm; and the second touch is the main strengthener of the Mason system. It is one of the most powerful developers of finger that I have ever known—the most powerful. (4) The light and fast form, with a light hand-fall upon the first tone

I am in receipt of a letter from a Chicago teacher claiming that the "Parsons' Method" mentioned in one of my former letters is not that of the distinguished Dr. Parsons, of New York, but a kindergarten method along similar lines to that of Miss Fletcher's; in fact, the circular sent, they seem quite alike, which being the case, I am probably as good as the other. I believe both to be valuable money-makers, but mistakes from a pedagogic point of view. Both are patented. I am thinking of patenting my letters.

W. S. B. MATHEWS.

Robert Schumann as a Composer for the Piano.

BY ALFRED VEIT.



STUDY THE LIFE OF SCHUMANN.

BY W. J. HENDERSON.

It is curious, but none the less a fact, that too many musicians attempt to interpret music without the correct perspective. They seem to have read with distorted vision the dictum of Wagner that the whole duty of the conductor consists in discovering the right tempo. They brouden this law and apply it to all music, and in doing so they arrive at the conclusion that the correct interpretation of any composition is to be learned by a careful examination of the composition itself, without reference to any other authority. No doubt this would be the case if all musicians were equally gifted in the matter of insight, but we know that the personal equation has as little relation to the performance of music as it has to astronomic observation.

The truth is that very few musicians are capable of arriving at a true interpretation of a composition without some kind of instruction in the purpose of the composition. Such instruction is, of course, much more necessary to the student than to the professor, who is naturally supposed to have gained it. But it has come to my notice that too little is done toward giving this kind of instruction to the student. Those who have not done so doubt that who have taken the trouble to read my previous articles in THE ETUDE, and who are so generous as to remember them, will recall the fact that I have always laid great stress on the need of an acquaintance with the history of music. I have done so because this is the best way to fonder in the creation of a correct point of view in interpretation.

What is the use of trying to play Haydn in the same manner that one plays Beethoven? Yet it is attempted every season by pianists who ought to know better. Not only on the score of the instrument, but also on the purpose to be had in mind. The use of the piano in Philistinism, when the fanciful Floristan and Euseblina and Master Haro, whom he had invented, became veritable Salustians, the war for the defense of the true and beautiful in music. How can any pianist play the work of Paderewski without some knowledge of the man? I have done so because this is the best way to fonder in the creation of a correct point of view in interpretation.

What is the use of being a virtuoso on the piano to the

inherent in every human being, endeavor to illustrate the wild and passionate in contrast to the mild and gentle traits of his own nature. Flashes of human *Nos* and *Am* alternate with fits of explosive *Pathos* (see Nos. 5, 11, and 16). No. 14 constitutes a gem, despite the Mendelssohnian *Coda*.

Concerning the "Carnaval" the composer wrote to

"Beethoven." The whole composition has no great artistic

value except the various *pathos* moods, which appeal

to me to merit some attention. The modest nature

of the composer has not been endowed by levers of

music.

Among Schumann's compositions, bearing the "Pan-

"dramatische" and the "Sinfonie-Sonate," the

"Pan-dramatische" does not seem to be the best

word to describe it. The title conveys a dramatic

"Method of Methods" by the author, in which

he gives a detailed description of his method of

teaching piano.

He has, however, at the fourth stage, the system of his

method, he every possible trouble to make the system

of the third finger independent. Unhappily, however,

he has not done so.

The last of the numbered stages, however, is the deplorable

stage of the use of the left hand, in which, as

he accompanied his wife, he is forced to use his left hand

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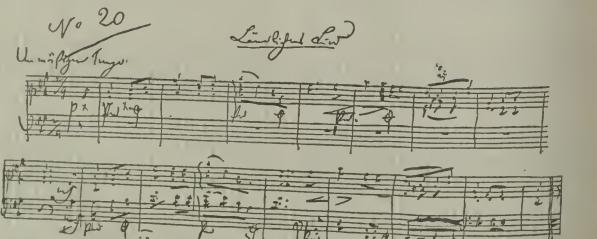


THE HOUSE IN WHICH ROBERT SCHUMANN WAS BORN.

"Carnaval" seems to be the greatest favorite. The brilliant set of musical pictures, which succeed each other like in a kaleidoscope, is introduced by a preamble. In a scene of recognition (*Reconnaissance*) we greet our old friends "Florestan" and "Eusehina." Ernestine von Fricken and Clara Schumann appear masked as "Extra-lla" and "Oriarina"; the composer does not mention for whom the "wail of love" (*Aveu*) was intended. "Pantalon" and "Columbine," "Pierrot" and "Harlequin" play their merry pranks. Chopin's "beneath tears," and Paganini dashes by like a whirlwind. The Coquette is surprised to find herself in such company, and so are we. Her *Requie* to some important editor remains an unsolved enigma. And why should it be solved? Is not the Sphinx present in all her mysterious majesty, and has she ever revealed her secrets? The followers of Terpsichore indulge in their favorite dances, "Valse Nobile" and "Valse Allemande." Every one dances. The frenzy even seizes inanimate objects—we see even letters dancing and fitting by like "Butterflies." A short "Pause" during the "Promenade"—and there they are! Our valiant "Davidbläinder" marching against the "Philistines," Amid blare of trumpets and cries of victory, the latter are routed and driven from the field. Progress defeats Pedantry!

The "Concerto in A-minor," the "Fantasie" (opus 17), the sonatas,—F-sharp minor and G-minor,—the "Symphonic Etudes," "Kreisleriana," the "Fauchings schwank," and the "Humoreske" are conceived on broader lines; but nothing Schumann ever wrote for the piano equals the "Carnaval" in picturesqueness and finish.

The characteristic qualities of Schumann's piano style are so striking as to be easily recognized. Probably no composer for the piano has ever employed syncopation as frequently, sometimes even to excess, as Schumann.



FASSIMILE OF MANUSCRIPT OF LÄNDLICHES LIED. "ALBUM FOR THE YOUNG. NO. 20, CALLED 'RUSTIC SONG,' BY ROBERT SCHUMANN."

Thus, the middle section of the "Novelette," referred to above, might be cited as an illustration, as well as "Davidbläinder," No. 4.

Another favorite device of Schumann is the introduction of binary rhythms in triple time ("Kreisleriana," No. 5, beginning of the eighty-ninth measure; also "Carnaval"); "Pause," beginning of the thirteenth measure, and the *pisces* of the "Finalé"). Direct changes from one key to another without modulation ("Arabesque"; "Bird as Prophet," second part, G-major to E-flat), are also frequently found in Schumann's writings. Another typical mannerism of Schumann consists in the employment of sequences—the same thought repeated identically or with slight modifications in different degrees of the key ("Arabesque"); "Minore II," F-major; "Intermezzo," "Fauchings schwank"). Schumann's love of Bach and his profound study of the old master shows itself in many compositions. Do the introductory measures of the "Concerto for Piano Alone" not sound like a message from the prince of polyphony? In opposition to Chopin, who never goes beyond the limitations of the keyboard, Schumann often employs orchestral methods. Thus, the title of the "Symphonic Etudes" is not a misnomer. As a melodist for the piano Schumann ranks supreme. Nor is it necessary to resort to the use of magnifying glasses or telescopes to discover the thread of melody in his compositions, as in the case of some other composers.

Among the eight great composers for the piano which, according to the writer's personal opinion, rank in the following order: Chopin, Schumann, Beethoven, Liszt, Mendelssohn, Weber, Reinhardt, and Henselt, Schumann stands preeminent by reason of his originality, his individuality, and poetic temperament. Unlike most composers, many of his best works were written during the early years of his life.

The gradual decline of Schumann's intellectual powers shows itself after the "Concerto," which is probably the most beautiful manifestation of that phase of his genius that pertains to the piano. The inspiration of the composer gradually succeeds in producing the desired result—the "Child Falls Asleep." It is then we—the big children—settle ourselves comfortably "By the Fireside," and follow the flicker of the dying embers with our eyes, while our minds resort to meditation and "Träumerei." Softly the door opens; the poet enters; he begins to speak. We are in a semi昏蒙状态 of what he is saying, and yet we discern that he is speaking of bygone days and events which carry us back to long-forgotten "Scenes of Childhood."

The compositions just mentioned, "Arabesque," "Blämenschlück," "Night Visions" (opus 23), "Fantasiestücke," and "Forest Scenes" form a group by themselves. In these pieces the composer reveals the most tender phases of his character. Owing to their composite technical facility, they are more easily accessible to the general public, and consequently have attained greater popularity than the compositions drawn on broader canvas.

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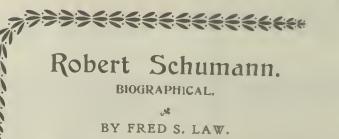
"Every evening," Liszt writes in a letter, "before the children go to bed, I play the 'Scenes from Childhood' for them." I am unable to state whether the children referred to were those of Madame Sand or his own, the future wives of Hösser, Emile Olivier and Richard Wagner. At any rate, they must have been very intelligent to have appreciated these masterpieces. And yet is there anything more simple and child-like than those little gems? How characteristic the music is; whether the composer refers to "Foreign Poets," or

MUSICAL education, like all other mental progress, is of slow growth. Do what we will, the rosebud takes its own time to unfold. The same is true of the human mind. We may press the rosebud and force it open, but the flower will not be so beautiful or so fragrant as it would have been had it unfolded in its own slow process; neither will it be a healthy and enduring flower. Do not hasten the young mind, for this is a dangerous, unhealthy process. Too much work laid upon the pupil is often as injurious to the mind as too much water and heat for the plant. Give the child time for development.

Robert Schumann.

BIOGRAPHICAL.

BY FRED S. LAW.



ROBERT SCHUMANN was born, the youngest of five children, June 8, 1810, in Zwickau, then a small mining town in Saxony. There was certainly nothing in heredity or outward surroundings to account for the strong musical bent which he manifested at an early age. His father was a bookseller, a man of decided literary tastes and attainments; his mother was provincial in education and sympathies. Neither was there any musical inspiration to be drawn from companionship in the quiet little village which was his birthplace. The only available music teacher was a school teacher, Knittell by name, a self-taught musician, and under his instruction Robert was placed at the age of six. His progress was rapid; his creative instinct was soon awakened; in a year or two we find him extemporizing and writing little dances. He was also fond of reading, for which his father's book-store afforded ample material, and wrote plays which were performed by himself and his companions. In a few years he had outstripped his teacher; lessons were discontinued, and he was left to direct his own musical studies, playing and composing at a time when artistic guidance and systematic instruction would have been of the utmost value to him in his after career. He dreamed of becoming a musician, but in this he was violently opposed by his mother, who thought only of the hardships and privation of such a calling. His father was more reasonable in his views of a musician's life. He had hoped that Robert would one day be his successor in business, but saw that this hope was vain, and had resolved to yield to his son's wishes when he died in 1826. His mother was not so moved from her opposition to his becoming a musician, and in this she was seconded by his guardian. It was decided that he should study law. Accordingly, in 1828, he went to Leipzig, ostensibly to pursue his legal studies in the university, but really to devote his time even more than before to music. There he met the eminent piano teacher, Friedrich Wieck, whose gifted daughter Clara, then in her ninth year, was destined to become his wife. By permission of his mother he began lessons with Wieck, for the first time in his life experiencing the benefit of well-directed and systematic technical instruction, of which he stood so little in need. In 1829 he went to Heidelberg, again ostensibly as a student, but his passion for music burst out with redoubled ardor. He composed, practiced the piano with increased energy, and after a year of such application wrote to his mother, confessing his neglect of the lectures he had been sent to attend, and begging her consent to his becoming a musician. Full of consternation at this unexpected turn of affairs, she wrote a distracted letter to Wieck, declaring that she would follow his counsel in the matter. If he considered that her son had sufficient talent to be successful in a musical career, she would withdraw her opposition. Fortunately, Wieck was well convinced of his former pupil's great abilities; he strongly advised the change, and the mother yielded. Robert's joy was overwhelming. He had never been a patient student of harmony; he had not realized the necessity of applying himself to the study of theory and the laws of strict composition, but in an exuberant letter to his teacher he now says: "No blame shall depress me; no praise shall make me idle. Whole pell-mell of very cold theory can do me no harm, and I will work at it with a manurum."

His original design had been to fit himself for a concert pianist. In his impatience to hasten technical development he devised an apparatus to promote independence of finger. Its mechanism is not known precisely, since he used it without the knowledge of his teacher, and after its disastrous effects became manifest he would

intercourse with intimate associates. When he was a lad, a sister had died of an incurable malady at the age of nineteen, and several years after his marriage he fell into a morbid frame of mind which caused his family and friends the greatest apprehensions. His health became greatly impaired, and he was finally ordered to give up his journal and seek an entire change. He accordingly left Leipzig in 1844, and removed to Dresden. There the state of his health fluctuated; but, on the whole, he lost instead of gained. Periods of intense productivity alternated with intervals of almost utter quiescence. His morbid tendencies increased with alarming rapidity, and he seems to have had premonitions of approaching mental decay. In 1850 he was called as conductor of the municipal concertos at Düsseldorf, to take the place of Ferdinand Miller, who had accepted a similar position in Cologne. He and his wife were received in Düsseldorf with the most cordial hospitality. The coming of such a distinguished composer and his no less distinguished wife was considered an event of municipal importance, and this they were made to feel by the most delicate acts of attention. For a time the cloud lifted from his mind, and he took up the duties of his new position with interest.

AUTOGRAF OF ROBERT SCHUMANN.

A brief experience as teacher of composition and piano at the conservatory of Leipzig led soon that Schumann was fitted neither by temperament nor training for the work of a teacher, and his experience at Düsseldorf proved that the same was true of directing. At first, however, this was not apparent. The chorus and orchestra had been left by Wieck in a high state of efficiency, and the esteem which was felt for Schumann as a composer presented unfavorable criticism in the beginning. But as time went on his lack of ability for such a position was plainly revealed. His powers failed rapidly from season to season, and in the meantime of the concerts fell obliged to suggest that he withdraw for a time until his health should be restored. This was the end of Schumann's career as director. During all this time the mortal symphony he created had increased in size, but, really to devote his time even more than before to music. There he met the eminent piano teacher, Friedrich Wieck, whose gifted daughter Clara, then in her ninth year, was destined to become his wife. He fancied that he was pursued by a persistent tour which rang in his ears incessantly. His last work was a set of variations for the piano on a theme which he himself had been sent to him by Albert and Mendelsohn. In his calmer moments he was perfectly contented with his condition, and during his paroxysms called pitifully on his family for help. Early in 1844 he made an attempt at suicide by throwing himself into the River, but was rescued by some boatmen. He was then placed under contract until the year when his legal rights were still uncertain. For several years whose prospects were still uncertain. For several years the youthful pair acquiesced, but as time went on and the obdurate parent proved no more inclined to yield than at first, Schumann, therefore, according to German law, cited him to appear in court and state his objections to the marriage. After a year's delay the case was heard; the father's objections were pronounced unanswerable, and the lovers were free to marry in 1840. This legal conflict was especially painful to Schumann's shy, sensitive nature, and still more trying was a lawsuit which he was obliged to bring against his father-in-law to recover certain jewels and decorations belonging to his wife. These had been presented to her on different occasions when playing at court; her father, incensed at his failure to prevent the marriage, insisted on retaining them as his own.

Schumann had never been a well-balanced nature. As a boy he had been merry and gay, a leader among his playmates. As he grew up, however, he changed greatly. He became constrained and reserved, even in

THE
Piano Works of Robert Schumann.

BY W. S. B. MATTHEWS.

THE compositions of Schumann afford one of the most interesting studies in the wide literature of the piano. Schumann was an innovator in so many points, and he tried in many experiments, and so many of these experiments were not entirely successful, that it is very interesting to put them together and find out what he was trying to get at. Liszt once said "Schumann thinks music better than any one else since Beethoven"; meaning by this that Schumann had an intimate musical fantasy in which all the combined parts of music,—its melody, its harmony, its rhythm,—and the relation of these to feeling, were almost equally operative. As a tone writer he was the first of the new school, dealing almost exclusively in what I have sometimes called the thematic, bringing together harmonies in a way very unusual before his time, and portraying the characteristic moods with great precision, so that he might almost be regarded as a forerunner of Wagner and the Russian writers. In other words, if Schumann had not written, the history of music would necessarily have been very different from what it is at present. Such has been his influence upon composers in all directions, and especially composers for the piano and for song; and his divergence from the manner of Mendelssohn and the classic school in which he was brought up was as marked as possible.

Still more striking is his curious relation to piano playing. Speaking in a general way, Schumann is the father of the art of piano playing as it now exists. While we have in it a vast amount of elegance from Chopin, thematic work from Bach, brilliant work from Liszt, and the other virtuosos, what we might call the heart of the piano is much oftener touched by Schumann than by any other master who has ever written, not even excepting Chopin in his most melancholy moods. Moreover, Schumann had the art of taking the reader instantly into the new mood for which the moment possessed him, so that without any preface, and in complete contrast to the moment before, we go with him, and within the first eight measures are fully within the magic circle where he has brought us so unexpectedly.

Speaking from the standpoint of the pianoforte, the peculiarities of the Schumann piano music call for a deep, full, musical touch, and an incessant use of the pedal; and there are in the whole list of his piano works only a very few pieces where the pedal can be entirely dispensed with. More often, indeed, the pedal is an integral part of the tone-producing apparatus; as, for instance, in the wide chords of the "Fourth Nocturne," or the middle movement of the "Fantasie," and practically everywhere in the variations of the "Symphonic Etudes." Not less important is the pedal in many of his smaller pieces, such as the "Entrance to the Forest," the "Wayside Inn," the "Prophetic Bird," or the little pieces of the "Kindersezen," and the "Papillons."

There are in Schumann two opposing and characteristic moods, which contrast with each other in nearly all of his works, from the smallest to the largest. The one of these is the joyous, buoyant, passionately moved temperament, to which he gave the name "Florestan." This phase of the composer's dual existence had in it all his great capacity for passion and trouble, such as we find especially in the piece called "In the Night," in the "Fancy Pieces," and in one or two of the "Night Pieces," and, above all, in the first movement of the great "Fantasie in C."

The other mood of Schumann was the tender, sentimental mood, if I may be allowed the expression. In Schumann we have very deep tenderness and feeling, and he tried in many experiments, and so many of these experiments were not entirely successful, that it is very interesting to put them together and find out what he was trying to get at. Liszt once said "Schumann thinks music better than any one else since Beethoven"; meaning by this that Schumann had an intimate musical fantasy in which all the combined parts of music,—its melody, its harmony, its rhythm,—and the relation of these to feeling, were almost equally operative. As a tone writer he was the first of the new school, dealing almost exclusively in what I have sometimes called the thematic, bringing together harmonies in a way very unusual before his time, and portraying the characteristic moods with great precision, so that he might almost be regarded as a forerunner of Wagner and the Russian writers. In other words, if Schumann had not written, the history of music would necessarily have been very different from what it is at present. Such has been his influence upon composers in all directions, and especially composers for the piano and for song; and his divergence from the manner of Mendelssohn and the classic school in which he was brought up was as marked as possible.

In the present paper I can only point out the main divisions in the Schumann literature, indicating briefly what he seems to be trying to get at, and the pieces in which he comes nearer accomplishing what he set out to do; for in all the history of art there is no composer who has so many imperfect scores to his credit as Schumann. There is, perhaps, almost nothing of his maturing within the very last years of his life which does not afford interest to the artist; but about half of the six hundred pages of his writings are not altogether fortunate in realizing what they set out to attain. I should say, for instance, that the whole of the first five opus numbers are failures. An exception to this should be made in the case of the "Papillons," opus 2, which throws a good deal of light upon Schumann's tendency to write short pieces; and at least one of these pieces, the "Papillons in D-major," is a very striking and significant poem, although short. I should go slow, also, in condemning the whole of the "Studies of Paganini." In attempting these transcriptions Schumann was seeking a new technique upon the piano, and the works are interesting to a degree. The "Caprice in E-major" might well enough be played, and so possibly might several of the others; but the trouble was that the musical ideas of Paganini were not sufficiently rich upon the harmonic side to afford Schumann the necessary inspiration for reaching the end of which he was vaguely in search. In the "Intermezzi," opus 4, he begins to be more like the Schumann which we know later, but these pieces are not, after all, successful. The first successful works of Schumann, I should say, are the "Davidibündler," the "Dance of the David's Legion against the Philistines." The "David's Legion" was a pure invention of Schumann, but the "Philistines" were solemn facts, close about him and other students of Leipzig, then as now, and much trouble they caused our sensitive young artist. The "Davidibündler" consists of eighteen short pieces, each one of which is a phrase, or a poetic conception—a fancy piece, if you like. Many of the pieces in the "Carnaval," opus 9; the sonatas in G minor and F-sharp minor; the great "Fantasie in C," opus 17; and, possibly, the "Symphonic Etudes." The latter work and the "Sonata in G-minor," can be played by amateurs, but they will very rarely play them in a completely satisfactory manner, since the transitions of tone quality, the weight and precision demanded in immediate contrast with lightness, and the ability of the musical ideas, combine to make these pieces on the whole the proper domain of an artist.

One of the most remarkable of the Schumann works is the much-played "Carnaval," a collection of twenty-nine short pieces, each one of which is a phrase, or a poetic conception—a fancy piece, if you like. Many of the pieces in the "Carnaval" are practicable for ordinary players. Such, for instance, are the "Valse Noble," the "Pierrot," the "Chopin," the "German Waltz," and the "Awful." But these are only comparatively short moments in the entire series, and they are interlarded between other phases so impetuous and so strongly marked that only the hands of an artist could give them their full value. The "Carnaval" is one of the most difficult of all the Schumann works to interpret successfully in public. It is written throughout in *measure*, which necessarily gives the rhythm a tendency to monotony; and many of the numbers are of considerable difficulty, especially, perhaps, the most difficult of all, the "Paganini" and the "Finale."

Taking up now the pieces which are sufficiently large to be played effectively in public, and still lie within the range of advanced amateur players, I will mention first the "Fancy Pieces," opus 12. Two of these, the "Whims" and "Why," are in my second "Book of Phrasings," and are practicable for fifth grade students. The same might be said of "In the Evening" and "The End of the Song." The other numbers are more difficult, and the best one of the first book is the "Anfeschung," or "Excelsior," as it has been named. After the "Fancy Pieces," one might play the "Faschingswachschw," or "Carnival Pranks from Vienna," opus 26. The first movement of this work is very enjoyable indeed. The work as a whole is too long. The most difficult of the pieces in this part of the list will be the "Kreisleriana," opus 16. I am not myself a victim of the whole-work-or-nothing principle in concert playing. There are those who consider it unworthy to play a part of a work instead of the whole of it, and so they insist upon hearing the whole of these eight pieces

The "Davidibündler" as a whole, to anticipate what will come later, I class among the concert works, and believe that its difficulties are such, in spite of the facility of a few of the numbers, that only an artist will be successful in dealing with it.

Without stopping to discuss the esthetic aspects of the later Schumann works, I will proceed at once to a classification that in my opinion would be most useful to the student. I should divide the Schumann works into four grades, or classes. At the bottom, the very easy pieces lying within the third and fourth grade of difficulty; in the next rank, or second division, pieces which are still practicable for amateur, and laying all of them below the difficulty of the sixth grade; in the third division, pieces which are eminently suited for concert use, but which are not so difficult but that accomplished amateurs can play them effectively; in the fourth grade, those pieces so striking in their conception, and so difficult from a technical point of view, that only artists are equal to rendering them at their full value.

In the nature of the case it is these concert pieces, appealing to artists, which illustrate the Schumann nature in the most brilliant and satisfactory manner; because, as I said at the beginning, Schumann was not only a confidential friend of the piano, but also to a very great degree a master of the instrument. His technic is new, and as remarkable in its way as that of Liszt; and the Schumann ideas of piano playing are those which prevail more than those of any other master at the present day. The beautiful singing tone, the exquisite expression, both in the large and dramatic sense and in the refined and deeply poetic sense, as we have it from the playing of the best artists, goes back to Schumann; and the works of Schumann which I think illustrate this phase, after the "Davidibündler,"—of which I have already spoken,—will be the "Carnaval," opus 9; the sonatas in G minor and F-sharp minor; the great "Fantasie in C," opus 17; and, possibly, the "Symphonic Etudes." The latter work and the "Sonata in G-minor," can be played by amateurs, but they will very rarely play them in a completely satisfactory manner, since the transitions of tone quality, the weight and precision demanded in immediate contrast with lightness, and the ability of the musical ideas, combine to make these pieces on the whole the proper domain of an artist.

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in the "Kreisleriana," when three or four of them would be quite enough. I do not myself believe that Schumann considered it necessary to play the whole thing together. At all events, these eight pieces are among the most beautiful of his works, and of the eighth, the first, second, fourth, and fifth are perhaps the best. The second, in particular, is an entire concert in itself. It is one of the most musical poems ever composed for the piano, and it richly deserves the favor it enjoys.

Another collection of pieces composed not long after the "Kreisleriana" is that bearing the name of "Novlettes." If any one were to ask me why Schumann called them "Novlettes," I should say it was probably because he could not think of any other name suitable. There are eight of the "Novlettes," and they are by no means of equal merit. Some of them are very fragmentary and unsatisfactory; some of them are gems of the first water. The most often played are the first in F-major and the seventh in E-major. The latter I consider one of the most beautiful and thoroughly characteristic pieces that Schumann wrote. It is completed and entirely Schumann in its manner, and the contrast of the two moods, the rapid octaves at first and the beautiful melody in the middle part, is truly exquisite. I may add that it is also a most excellent technical study for octaves with a free wrist.

There are other "Novlettes" which are very striking and imposing in their way; one of the smallest is the fourth, the waltz-like movement; and one of the most brilliant, the second, a very imposing locoata. And speaking of locoatas, I ought to have mentioned in the category above the "Tocatas" of Schumann (opus 7), which was suggested no doubt by a celebrated "Tocata," by Czerny. The Schumann "Tocatas" is often made only an exercise, but it is capable of being played in a very musical way so that it makes a very fine effect. Saner played it in such a way in Chicago last year, and it illustrated the attractive elements of his playing and the solidity of his technic better than anything else in which he was heard. This piece probably belongs to the concert player, and not to the amateur.

The Schumann "Concerto in A-minor" is often used by musical clubs and the like, with accompaniment of second piano. It is not particularly difficult, and it will be hard to doubt with a great deal of interest. The ideas of the "Concerto" are remarkably strong and well suited to the piano. It is only in the working out that Schumann fails to satisfy the demands educed by such works as the best of those I have mentioned. As a solo piece for the piano, it is a dead failure; and as a piece of tone poetry for the piano, it is not to be mentioned in the same breath with the "Symphonic Etudes," the "Kreisleriana," or even the "Fancy Pieces."

We come now to the chapter of Schumann pieces particularly available for students in the early stages of their career, and just now for those mainly in the fourth grade. Schumann was particularly the prophet of short sayings. All his long pieces are made up of short pieces put together. He was never guilty of a genuine improvisation in which a single musical idea is developed at length. Even in the "Symphonic Etudes," where he undertook to write variations upon a theme, the amount of the original theme in the successive variations is of the most attenuated amount, and in some cases nothing whatever of the theme is to be found, so that the composer himself gave it up in the later editions, and distinguished these as "Etudes."

The best of the short pieces of Schumann are to be found in the "Forest Scenes," opus 84; the "Kindersezen," opus 15; the "Night Pieces," opus 23; and in the "Colored Leaves," opus 99. The "Forest Scenes" are charming little pieces, veritable poems, with such titles as "The Entrance to the Forest," "The Wayside Inn," "Farewell to the Forest," "The Bird as Prophet," "Hunting Song," etc. These that I have named are the best and lie almost entirely within the fourth grade of difficulty. They require, however, considerable delicacy of treatment. I have used several of these in my "Books of Phrasings." Of the "Kindersezen," some of the pieces are very pleasing indeed, such as "From the Woods," "The Bird as Prophet," "The Hunting Song," and the songs of spring. If you give them a little time, and place yourself in the way, they will get at you. And then I confidently expect you to rise up and call me blessed.

THE ETUDE

in the "Träumerlied" and the "Child Going to Sleep." Still another collection of short pieces, or a longer piece made up of several short ones, is the very rarely played set of "Flower Pieces." The "Flower Pieces" are really little songs without words, five in all, the whole extending over no more than four pages. They lie well within the fourth grade of difficulty, and will be highly prized by amateurs and those in search of sensational pieces.

I come now to two extremely beautiful pieces contained in the same grade of difficulty as those last mentioned—namely, the "Romance in F-sharp Major," opus 23, and the "Nocturne in F-major," opus 23. The "Romance" is one of the most beautiful piano pieces in the entire Schumann literature. It commences with an exquisite duet for two bassoons, followed by a soprano second subject. It is a little more difficult than most of the pieces in the foregoing paragraph, but can be mastered by any pupil in the early part of the fifth grade. The "Nocturne in F" is a trifle more easy, and is very justly one of the most popular of the Schumann pieces.

In addition to the pieces mentioned above there are still other short pieces of even greater facility. The easiest one of the whole lot probably is the "Jelly Fish," the little Romance in the "Album for the Young." Another, the "Forest Scenes," or the "Forest Poem," by Theodore Thomas, need a place in connection with "Träumerlied." There are quite a number of very easy pieces in the "Album for the Young," some of them as low as the second grade; but the musical interest is not nearly so great.

Some years ago I brought together a collection of "Favorite Piano Pieces of Schumann," containing a few as easy as the "Happy Farmer," and going as high as the second "Tocata," by Czerny. The Schumann "Tocatas" is often made only an exercise, but it is capable of being played in a very musical way so that it makes a very fine effect. Saner played it in such a way in Chicago last year, and it illustrated the attractive elements of his playing and the solidity of his technic better than anything else in which he was heard.

These pieces are published in the Litolff collection and in the edition Peters. The selections in both have been made with as much care as possible to introduce the most practicable of the Schumann pieces. In the Litolff edition very simple groups of pieces are not given, and the student is not in favor of giving a pupil in the ordinary school a group of the complete collections of Schumann, such as the "Papillons," the "Album for the Young," the "Forest Scenes," or the "Carnaval." It is better to make selections, such as the "Forest Scenes," in immediate succession pieces of widely different difficulty.

As an article of this kind may be of some service to the committees in music clubs, I will call attention to another phase of Schumann's activity, which is very much less known than it deserves. I mean the songs. There is a very charming little piece called "The Hat of Green," which is a very arch and enjoyable bit. There is a very enthusiastic baritone song called "The Wanderer's Song." I am personally partial to it, and it is one of the few songs that all great geniuses have for trifles; but it is the first effort to make effort and exactness as near perfectly as is possible with the player at hand. But in his fragmentary teaching, where the player must fall short, he was first that it should be on the side of exactness rather than of effort.

Awkwardly, to neglect exactitude would be to slight altogether one of the first necessities that are steadily leading music to higher and higher development; but both effort and precision can not share equally in offr. And since the student is to make effort and exactness as near perfectly as is possible with the player at hand, and to consider the listener's point of view, and help him to enjoy what we expect him to be kind enough to pay for? The generality of audiences are rarely so fastidious as to exacting that they will condemn, along with the critic, whatever may fall short of absolute technical perfection; but, instead, they most enjoy what plays most freely on their feelings—so long, of course, as the lapses in precision are not really marring to the effect. And since primarily the object of teaching pupils is, after all, to fit them for the best possible success on the exactness with which it should be played?

THE POINT OF UTILITY.

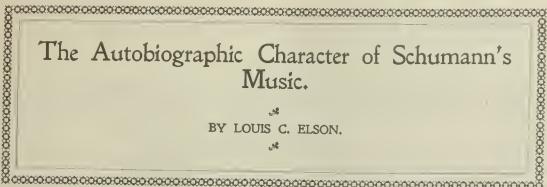
BY JOS. BURTON.

EVEN throwing aside with sweeping consent all the dispute about the proper province of criticism, and granting that criticism may be music both a prod and a guiding halter, there yet remains one point in modern music where criticism is undoubtedly null. It is well enough to say of both the conscientious and the pretentious effort that, judged by the standard of absolute music, it is alike worthless if it fails alike to meet a reasonable level. There never is a moment when anything pretentious is worth a kind word, but conscientious music, on the other hand, is sometimes entitled to praise, even when falling hopelessly below the accepted level of taste. Think of a singer with an intelligence and culture that may enable her to please only a portion of her hearers. She may sing a string of classics that a small part of her audience will receive with all approval, and that the severest critic would admiringly done. Immediately after her some other singer, with perhaps less culture, but with imagination enough to gain her entrance to every heart before her, may give some beautiful song not perhaps with absolute precision, but with a meaning to melt the stiff static. Now, however poorly done, dare any honest soul in that audience criticize hardly what may have been inexact but still eminently useful and beautiful to the listeners? The critic, however, need a place in connection with the "Album for the Young," some of them as low as the second grade; but the musical interest is not nearly so great.

Exactness is, above all things, certainly a thing first to be striven for. But when exactness means the sacrifice of this other finer quality, most conveniently called artistry, or the sacrifice of a broad scope of detail while cramping the liberty of its very first effort? Innovative teachers are daily devoting attention to exactness; pupils eagerly strive for exactness; there is every where the insistence upon exactness. Yet no one is so quick to find the pernicious effect of this exactness for exactness as that teacher or that pupil who may be criticized for stamping out all the artistry in a piece which is perfectly clear, beautiful, and effective in his hearing. Beethoven's impatience of stubborn exactness and exaggeration of effect was not all the dissatisfaction that all great geniuses have for trifles; but it was the first effort to make effort and exactness as near perfectly as is possible with the player at hand. But in his fragmentary teaching, where the player must fall short, he was first that it should be on the side of exactness rather than of effort.

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To him who accomplishes much, the day has many hours. To him who does nothing, it has not one, though it seems a long time from sunrise to sunset. He has not one well-spent hour.



The Autobiographic Character of Schumann's Music.

BY LOUIS C. ELSON.

It is always a labor of love for the musical student to trace something of the life of a composer in his works, and the labor often leads to a practical result, since the student, once knowing the mood of the composer in producing a certain work, becomes himself more identified and *en rapport* with it, and consequently interprets the composition better. One comes a little closer to the Seventh Symphony when tracing Beethoven's affection for Amalia Seehald in some of its romantic measures; one reads the reconciliation of Blaebel and George I in the "Water Music"; and many other bits of history might be gleaned from especial compositions.

With Schumann, however, what is only sporadic with other composers becomes nearly continuous. Almost every step of this composer's career can be traced in his music; his successive compositions become an autobiography in tones. Some of these works are avowedly records of personal events; others become unintentionally historical.

It may be remembered, at the outset, that Schumann always wrote best when happy. In this he was the opposite of Schubert who scarcely brought forth anything when he was thoroughly enjoying himself—his happy years (too few, also!) being comparatively barren of good music. Schubert complained that the public loved those compositions best which he had brought forth in direst anguish. When Schumann was unhappy, the fearful melancholia which was a symptom of his hereditary insanity often incapacitated him altogether for work.

The dual character of his compositions tells us clearly of the duality which existed in himself. As early as October 4, 1829, being then only nineteen years old, he wrote to his friend Rosen, at Heidelberg, from Milian: "I always seem to myself entirely poor yet entirely rich; entirely weak yet entirely strong; feeble yet full of life." From this it is evident that Schumann had recognized thus early the duality of his own character. These two opposing personalities soon received names from their possessors. The fiery radical, full of aggression and combat, was called "Florestan"; the shy, introspective and sensitive dreamer was named "Eusehine."

Soon afterward these mythical characters became part of the musical autobiography which was to run all through Schumann's musical creation. The first piano sonata, dedicated to Clara Wieck, was signed "Florestan und Eusehine"; and one can, in this work, as in many of the subsequent ones, trace the two antagonistic moods. If one stands on the river bank below Cairo, III., at flood time, one will see two rivers in one channel; on the one side the dark waters of the Ohio, on the other the yellow waves of the Missouri and Mississippi; even so in many a Schumann composition can one observe Florestan and Eusehine touching but not conflicting.

Schumann's autobiographic style begins with his opus 1. He met with a beautiful young lady at a ball in Mannheim. The lady's name being Meta Abegg, he at once wrote a set of variations upon the letters,



and fearing that the homage might be too conspicuous, he threw a thin veil over it by dedicating the work to a mythical "Pauline, Countess d'Abegg." Four years later (in 1834) he met with the very attractive Ernestine von Fricken. This time it was impossible to spell out

of the theme of awakening love) that the widow shall live on, the memories of her husband remaining her chief consolation; and this prophecy was strangely fulfilled.

In "Manfred" and "Faust" of later years we find the mysticism and melancholy that hung over the composer's life again becoming prominent.

A gleam of sunshine comes near the end. The appointment as Municipal Director of Music at Düsseldorf causes the melancholy to lift, and at once we receive a bit of personal impression in the Third Symphony—the "Cologne" or "Rhenish" symphony. We hear the organ pealing in the great cathedral (Schumann had seen the Archbishop of Geissel installed in the see of Cologne), we note the people streaming out of church with holiday cheer in the finale, and we know that Schumann has come under the spell of the happy Rhine life, and that his melancholy is taken from him.

It is only temporary; the last chapter is found in the works of another composer. The day on which Schumann attempted suicide he had written a theme which he believed was sung to him by spirits. Brahms took this theme and set it as a series of piano variations, appropriately ending the series with a funeral march. The autobiographic character of Schumann's music thus being continued even in his very last work.

It must not be imagined that we consider all of Schumann's music autobiographic. It must be admitted that something of autobiography exists in the works of every master, but there is no instance in musical history of such a direct record of the actual events of a life transmuted into tones in the music of any other composer. We may come closer to Schumann's personality through his compositions than we can come to any other of the masters even in their greatest or most emotional works.



SCHUMANN AT TWENTY-ONE YEARS OF AGE.
During this year he wrote "Papillon," Opus 2.

Side Lights on Schumann.

BY W. F. GATES.

In the old days his guide was Jean Paul, but now he found in Heine his fittest expression, and in "Dichterliebe" ("Poet's Love") he told the story of his sufferings during the long strife to win Clara Wieck. It was like Schumann to look at every side of a question, and in "Woman's Life and Love" he tells us of what Clara Schumann must have felt before they were wedded. He goes further than this and follows Chamisso's cycle of poems to the death of the husband, and the prediction (conveyed with wonderful subtlety) by the return

N° 2997

LOVE'S MURMUR. DOUX MURMURE.

Estéban Marti.

Andantino quasi Allegretto. M.M. $\frac{72}{144}$

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Musical score page 2. The score consists of two systems of music for two staves (treble and bass). The key signature is A major (three sharps). The tempo is indicated as *tempo*. The score includes dynamic markings such as *ff*, *pp*, *mf*, *dim.*, *pp* *meno*, *Tempo I.*, *allarg.*, *un poco*, *a tempo*, *cresc.*, *sempre mf*, *dim.*, *cresc.*, and *mf*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score page 3. The score consists of two systems of music for two staves (treble and bass). The key signature is A major (three sharps). The tempo is indicated as *dolce*, *molto rilard.*, *a tempo*, *sempr. f*, *f*, *rilard.*, *a tempo*, *allarg.*, *dolce*, *dim.*, *animato*, and *ritard.*. The score includes dynamic markings such as *p*, *ff*, *pp*, *p*, *f*, *p*, *p*, *f*, *p*, *p*, *f*, *p*, *p*, and *p*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

NACHTSTÜCKE No 1

Nocturne.

Schumann composed these pieces in 1839 at Vienna. He writes concerning them to his betrothed (Early Letters); "I wrote to you concerning a presentiment, I had it in the days from March 25 to 27 when at my new composition" (probably No. 1). In it occurs a passage to which I continually reverted; it is as if some one ground "O God" out of a heavy heart. In the composition I always saw Funeral trains, coffins, unhappy despairing people, and when I had finished and was long seeking for a title, I always came back to this; "Funeral Fantasy"! Is it not remarkable? In composing, too, I was often so wrought up that tears flowed, yet I know not why and had no reason for it - then came Theresa's letter, and now all was clear to me, (his brother lay dying!) And in a later letter, after he had given the "Funeral Fantasy" the name "Nocturnal pieces"! What do you say to my calling them; 1. Funeral procession, 2. Odd assembly, 3. Nocturnal revel, 4. Round with solo voices. Write me your opinion?"

To the advantage of the pieces these superscriptions, which find their justification in the above described state of mind of the Composer rather than in his tones, have been omitted and the player's imagination can supply the Nocturnal Pieces, so rich in moods and deeply felt, with images of his own.

Edited by John S Van Cleve.

Rob. Schumann, Op. 23.
3 No 4

M.M. (♩ = 100)

5 4 5 3 2 3 2

a

b

mf

p

5 **21** **5** **4**

5 **2** **3** **2**

p

5 **2** **3** **2**

5 **2** **3** **2**

a This initial number of the set, poised between the keys of A minor and C major, is of a solemn, dirge-like character its prevailing moods being heavy, grief and sacred consolation. Technically considered it consists of two elements, a melodic phrase of three notes in eighths and sixteenths and a series of five chords of a subtle shifting character and possessing a melodic outline. Study to give the utmost prominence to the solo phrase and deliver the chords with the most undulating variety of nuance. Secure at all hazards sufficient variety to prevent solemnity from degenerating into monotony.

b Change the pedal at each new chord, hence in the first seven measures, four times in each measure, the purpose being to secure that extra resonance and freedom of tone when all the sympathetic strings of the piano are permitted to vibrate.

The image shows a page of musical notation for a piano, page 5. The music is in 2/4 time and consists of six staves of music. The top staff is treble clef, the second is bass clef, and the third is treble clef. The fourth staff is bass clef, the fifth is treble clef, and the bottom is bass clef. The notation includes various note heads, stems, and bar lines. There are several dynamic markings: 'p' (piano), 'mf' (mezzo-forte), 'ritard' (ritardando), and 'a tempo'. There are also performance instructions like '2a.' with an asterisk and '2a.' with a double asterisk. The page number '5' is located in the top right corner of the page area.

6

f *p* *legatiss*

ritard

pp

mf

C The oneness of the rhythm will drop easily into dullness unless the player, with delicate feeling and judgment, should enliven with emotional shading in both voices, the principal motive which here appears slightly changed in character and canonically treated.

d The motive marked.  should here and in both voices in the subsequent measures, be energetically Nocturne 4.

At this noble organ point be sure to shift the pedal with each chord, for a literal following of the pedal mark by extending through the measure would generate an intolerable jangle of confusion. Pronounce the bass G: with organ-like firmness and retain it with the finger. Necture 4.

Holiday Spirits.

March.

SECONDO

H. Engelmann, Op. 406.

Primo

ff *ff* *f p* *f p* *f p*

f p *f* *p* *f* *p*

pp *pp* *pp* *pp*

ff *f*

quinto

Fine

Holiday Spirits.

March.

PRIMO.

H. Engelmann, Op. 406.

PRIMO.

H. Engelmann, Op. 400.

The image shows a page of sheet music for a solo piano piece, identified as Op. 400 and PRIMO. The music is written in five staves, each with a treble clef and a key signature of one sharp. The first staff begins with a dynamic of ff. The second staff starts with f p. The third staff begins with ff mf. The fourth staff starts with ff. The fifth staff begins with ff and ends with a dynamic of p. The music consists of various note patterns, including sixteenth-note chords and eighth-note patterns. There are several performance instructions: 'p' (piano), 'ff' (fortissimo), 'mf' (mezzo-forte), and 'p quieto' (quiet piano). The piece concludes with a dynamic of ff and a final dynamic of p. The page is numbered 8 at the top left.

SECONDO.

Trio.

p semplice

ff

cresc.

Grandioso Alto marc.

PRIMO.

T

Sheet music for piano, featuring five staves of musical notation. The music is divided into sections by measure numbers (8, 1, 2, 8, 1, 2) and includes the following performance instructions:

- Staff 1: *cantabile*
- Staff 2: *ff*, *f*
- Staff 3: *p**scherz.*
- Staff 4: *ff*, *grandioso*
- Staff 5: *ff*, *D. C.*

Rustic Chit Chat.
Le Babil Rustique.

W. F. Sudds, Op. 240.

Allegretto. M. M. = 104

pp staccato delicatamente

mp più mosso

Cradle Song.

WIEGENLIED.

Slowly.
Langsam.

Voice.

1. Slumber, darling, gentle dreams attend thee, soft - ly nest- led in thy cra- dle bed;
 2. Slumber, darling, in the full moon's splendour thou art shel- ter'd in thy mo-ther's arm,
 3. Slumber, darling, hap- py be thy wa-king all thy life is yet a dream of joy;
 1. *Schlaf, schlaf, holder, sü-sser Kra-be, lei - se wiegt dich dei-ner Mut-ter Hand;*
 2. *Schlaf, schlaf in dem sü-ssen Gra-be, noch beschützt dich dei-ner Mut-ter Arm,*
 3. *Schlaf, schlaf in der Flau-men Schoosse, noch um - tönt dich tau-ter Lie-bes-ton,*

Piano.

pp

ev' - ry bles - sing hea - ven send thee guar - diaン an - gels ho - ver round thy head.
 love that's faith - ful, love that's ten - der, yet can keep my darling safe from harm -
 when thou wa - kest, dawn is break - ing o'er thy mo - ther, chasing all an - noy.
 sanf - te Ru - he, mil - de La - be bringt dir schwebend dieses Wie - gen - band.
 al - le Win - sohe, al - le Ha - be fasst sie tie - bend al - le tie - be - warm.
 ei - ne Li - lie, ei - ne Ro - se, nach dem Schlafe werd'sie dir zum Lohn.

CON A MORE.
MELODIE.

Edited by A. D. Hubbard.

PAUL BEAUMONT.

Allegretto con grazia.

poco rit.

a tempo

r.h. *l.h.* *r.h.* *l.h.*

pp *p* *pp*

8
r.h.
l.h.
l.h.
l.h.
f rit.
p a tempo
l.h.
l.h.
l.h.
l.h.
cres.
poco rit.
con espress.
pp
p
σ.
σ.

crescendo
marcato
agitato
σ.
σ.
σ.

CANZONETTA.

Revised and Fingered by
ALBERT D. HUBBARD.

Allegretto grazioso. *cantabile.*

quasi Arpa.

*Qa. * Qa. * Qa. * Qa. simili.*

cres.

p

cres.

p

cres.

rit.

V. HOPPENBACH.

THE GIFT.

A CHRISTMAS SONG.

(Soprano or Tenor.)

F. E. WEATHERLY.

Moderato.

A moth-er was watch-ing on Christmas night, Rock-ing her babe by the can-dle light, And she
 lift-ed her eyes in the gath'-ring gloom, For the Christ-child stood in her low-ly room.

"What shall I give to thy Child?" he said, Soft-ly car-ess-ing the sleep-er's head,

"Nay!" said the moth-er, "O an-gel guest, Give her what-ev-er thou deem-est best!"

A. H. BEHREND.

"What shall I give her, O moth-er mild? Ask what thou wilt for thy lit-tle child, Shall I
 kiss her brow that her eyes may shine With a beau-ty that men will call di-vine? Shall I
 touch her lips that they may flow With songs the sweet-est the world may know?"

"Nay!" said the moth-er, "That will not stay Songs are for-got-ten and hair turns gray!"

24

But what shall I give her?" He said a-gain,
Ask, and thou shalt not ask in vain!" And the moth-er lift-ed her eyes a-bove,
rall. rit. patempo.
Give her pu-ri-ty, truth and love!" And the Christ-child turn'd to her soft and mild, "Thou hast
cho-sen the best for thy lit - tle child; Be not a - fraid, tho' life be sore,
I shall be with her for - ev - er-more.
colla voce rit. a tempo

2869

ended their days in an asylum, Schumann's is probably the greatest name.

Schumann's nature was a very deep one. He reveled in the intense and the abstruse. He had had a severe course of literary and legal training, having received from his university the degree, "Doctor of Philosophy"; and in Germany such degrees are not flung about with so prodigal a hand as in this country. It was the intention of his mother and his guardian that Schumann should fit himself for the law, and for some time he studied with that end in view; but the musician in him overmastered any tendency he had toward law, and he therefore gave his best efforts to the study of performance and composition.

It was during this continued mental concentration and overusing of his physical powers that caused the mental malady that eluded his later years. As far back as twelve years before his death he was afflicted with excruciating pain in his head, with sleeplessness, and other troubles caused by the disarrangement of his nervous system. At times he was comparatively free from these pains and the accompanying delusions, and it was then that much of his finest and best work was done.

One of the earliest symptoms of the approach of this malady was his absent-mindedness and forgetfulness. In 1850 he took the post of "city music director" at Düsseldorf, a post that carried with it the leadership of an orchestra and a vocal society. Now, Schumann was like many another director. He considered himself an excellent conductor; but, as a matter of fact, he was not a success in the conductor's chair. His very habits of self-concentration and obliviousness to his surroundings made him a failure in this line. If things went wrong, he would never think of stopping the performers and practicing the troublesome section until perfection was secured; he would go clear through to the end, and then repeat the whole thing, much to the disgust of the singers.

A characteristic instance of his forgetfulness occurred when he was once conducting a rehearsal of Bach's "Passion Music." The choir had begun the great opening chorus and were singing bravely along, when it was noticed that their conductor's heat grew less and less accurate, and finally stopped. Schumann laid down his baton, turned over forty or fifty pages in a hurried manner, and became absorbed in a portion of the work far in advance of the singers. But they kept on singing, and their leader kept on reading, utterly oblivious to what was going on around him.

After a while, when he again became conscious of the singing, he stopped the chorus and called out to them in amazement, "Good heavens, ladies and gentlemen, what on earth are you singing there?"

This peculiarity finally became unbearable; and, finally, the managing committee requested him to conduct only his own compositions and to leave the rest to another conductor. This did not suit Schumann, and he shortly after left Düsseldorf.

If you will read Schumann's "Rules for Young Musicians," you will find that he warns young players to abstain from the use of all mechanical devices for the acquirement of technic. This is an illustration of the old saying, "A barn child dreads the fire;" for Schumann had had a bitter experience in this line; and while the results gave Schumann the composer, they depredated his contemporaries of the pianist, the pianist, and the gain was much greater than the loss. It all happened in this way:

Finding himself much drawn to the profession of music, and not suited to that of law, which he was pursuing at the wishes of his mother and his guardian, Schumann sought the advice of the great teacher, Wieck, and upon his advice the mother yielded and the young man then gave all his time and energy to his music. His idea was to make a great pianist of himself, and he hoped to do this in six years' time.

Not content to follow the usual road, and actuated by the desire to achieve a perfect technic as soon as possible, he arranged a contrivance which was to conquer the natural weakness of the fourth fingers. By means of this arrangement, these fingers were to be held back

rigidly, while the other fingers were exercised. The result was that the tendons of the right hand were badly overstrained, and for some time it looked as if he would lose the use of his hand entirely. But by medical treatment the injury was confined to this weak finger; and though Schumann could from that time on play the piano, it was without the aid of this necessary adjunct to a complete performance. The name Schumann is associated with the highest traits of virtuosity, but the artist was Clara Schumann, his devoted wife. From this time on Robert Schumann gave his entire attention to composition, and to critical writings, of which style he was a master.

Next to a man's birth and death it is probable that the most important date or event is that of his marriage. Especially was this true of Robert Schumann. And at this time the young couple were in love. Robert was an extraordinary attachment to his Clara Wieck, was only nine years of age when the awkward boy, Schumann, first saw her at her father's home, where he had come for musical instruction. She was, even at that age, a remarkable performer on the piano, and as the two were together every day, it was perfectly natural that an affection should grow up between them.

From that time the lives of the two seemed to be bound together by the cords of fate. When Robert wrote his first symphony, and it was to be given its first performance, it was Clara, then thirteen years of age, who played it with great success. Later, other compositions were written especially for her.

And though Robert traveled in other lands and admired other maidens, when he came back to the fatherland and again sought the young Clara, he found that she was no longer a child prodigy, but a woman, an artist, that understood his music, sympathized with his aims, returned his affection. She is now a lovely young woman, as Schumann said, "A tender, noble appearance." When their affection was told the father, it met with only his hearty approval. Robert then took the young woman to his house of Wieck, and told not to return. Clara's entreaties had no more effect than Robert's pleadings. She was not allowed to receive any missives from her lover; and, to make sure that he was obeyed, the father made all her correspondence pass through his hands, and made sure of his commands. Wieck carried off his daughter to some place unknown to Schumann. The latter then took the somewhat unusual method of printing in the musical paper he was editing a series of letters to his wife, and to Clara. These letters, of more interest to the young lady, probably than to the public at large, Schumann tired of this state of things, and sought the aid of the law. In Germany, if the consent of the parent is withheld, as in Robert's case, the law may easily be obtained to interfere; and it is the court that with him "recommends" that the consent be granted. And the parent makes the best of a bad case, and gives the loving son his permission to wed. Schumann soon gained this permission. But it was a year or so before the match was decided, and the father followed the recommendation of the court, and gave his blessing to the happy pair.

Their wedding, which took place in a town near Leipzig in 1840, was followed by a period of characteristic activity, the bride bringing some of his best works, and the wife playing them and others in a highly successful tour of Germany, Austria, and Russia.

Musicians are sometimes affected in their compositions by events of the most trivial character. Sometimes they delight to show their skill by introducing episodes into their compositions that have a meaning to them and possibly to some of their friends, but are meant only for the world at large. It was a case of this kind that Schumann had in his composition in one of his short piano pieces, "Einfach und Zart." The reader may remember that the short section headed "Einfach und Zart" is interpreted by a single theme. It is entirely different, however, from the section "We are told" which is the Schumann family that the cause for this peculiar break in the continuity of the piece came about as follows:

When the master was engaged upon the section referred to, a strolling ballad-seller came down the road, followed by a boy who was blowing a pipe upon which he could play but three notes. The flow of Schumann's sentimental melody was interrupted by the noise of the peddler of ballads, and the boy, who was an accomplice, proceeded to make the pipe assume the motive of the song, sending the children. The episode gradually disappeared, as the man's pipe faded away in the distance. The composer then resumed his composition, and the scene of the neck and thrice it into a red-hot stove, and after it had been fanned by a strong blast of hot air, gradually watching it burn, resumed his practice.

It is an instance of nervous irritability often shown by the musical temperament. It is to be hoped that it does not often take such a cruel turn, and it only goes to prove the old saying that "genius is not always easy to live with."—Caroline Mather Lathrop.

SOME SIDE LIGHTS ON THE MAKING OF A MUSICIAN.

BY MARIE BENEDICT.

There are certain accessories to the study of music which, it seems to me, are not always sufficiently realized by the intelligent advanced student: Materials of growth outside the lines of technical study, means of awakening and developing the intellectual, emotional, and artistic sides of the nature. Never neglect technical development; work with concentrated energy on the building of your road to Parnassus; but see to it that this higher individuality also has full opportunity for growth, lest, when you reach the mountain of the gods, you miss the fullness of the revelation of beauty there waiting, because the vision falls on un receptive senses.

An indispensable means of student growth is attendance of concerts and recitals of the best quality obtainable; but it is not of that I am now speaking, but of aids and inspirations more constantly within reach: in poetry, in the best romances of the writers of past and present, and in the inexhaustible galleries of that art of art—Nature.

Study the changing spirits of the seasons; make close friendship with them through every opportunity within your reach, that they may let you hear something of the secret whispered through the varying moods which they throw over the outer world: By the swaying plumes of goldeleur, the brilliant drapery of wild ivy and blackberry vine, the bright leaves and glowing buds of the sunnach, and the sunset beauties of the forest tree; let the early weeks of autumn, still a warm remembrance with some of us, interpret to you somewhat of the secret of that magic of color, that depth and intensity of mood, which, rightly absorbed in your innermost self, and from thence applied in your work, shall have its share of influence in idealizing your musical tone and your interpretations. Win from the glittering frostwork the ermine and crystal of Winter's court, the tender golden green and pink and white of the young leaves and blossoms of spring, from the play of the white clouds across the deep blue of the summer sky, something of that message from the realm of the beautiful which Nature has expressed in these exquisite characters, but which we are not always wise enough to receive for our own as she means to have us do.

The association of the idea of color with tones and chords is nothing new, nor is it any excess of imagination. How else is it possible to thoroughly characterize the wide variety of harmonic effects, the sparkling tones of the high treble, or the deep voices from the bass register? An unknown writer has gracefully expressed this truth of the art world, in saying:

"And so, by his wondrous exquisite art,
Lied touched through both sense the one human heart;
And showed, as a rose-night, transformed to a bird,
That sounds can be seen, and how can we hear."

Our own Emerson has said that "Nature is loved by what is best in us." Certain it is that thoughtful study of the innumerable pictures with which she strews the way enriches and deepens the artistic sense, of which no musician, whether professional or amateur, can be too full & development. Cultivation of the love of beauty is as necessary to the growing pianist as is the cultivation of technical skill.

AN INCIDENT OF TACUBA.—A supposedly true story of the great pianist says that one day he found his room in possession of a cat, that when he sat at the piano to play, annoyed him by jumping on the keyboard. The cat persisted, so the story goes, he took it by the nap of the neck and threw it into a red-hot stove, and after it had been fanned by a strong blast of hot air, gradually watching it burn, resumed his practice.

It is an instance of nervous irritability often shown by the musical temperament. It is to be hoped that it does not often take such a cruel turn, and it only goes to prove the old saying that "genius is not always easy to live with."—Caroline Mather Lathrop.

The Songs of Schumann.

BY HENRY T. FINCK.

HISTORIANS and critics are fond of dividing the activity of composers into periods marked by special styles; the best-known instance being Beethoven's "three styles." In Wagner's operatic list, too, it is easy to mark off three periods or styles; the first ending with "Rienzi," the second with "Lohengrin," the third with "Parsifal." In other cases—Mendelssohn, Chopin, and Schubert, for instance—such a procedure would meet with difficulties, owing to the procreativity of their genius.

As for Schumann, he has made things easy by the way in which he composed. His activity is curiously divided into periods. For the first ten years of his career he devoted himself to the piano forte. Then, in the year of his marriage he wrote more than a hundred songs. In the year following this he composed three of his four symphonies, and then turned his attention to chamber music; while in the last years of his activity he evinced a partiality for choral works.

The fact that Schumann took up song writing after so long an apprenticeship as a composer for the piano alone, necessarily had its influence on the quality and style of his works. He was not a singer but a player. Had it not been for the dislodge of his hand, due to a foolish experiment, he would have doubtless, like his wife, spent his life as a concert pianist. That ambition was frustrated, yet he remained to the end a specifically pianistic genius, not so one-sidedly as Chopin, to be sure, yet sufficiently so to leave the impress of his early activity on all his later works, including his songs. Nor was this a blemish, for what the Lied or art-song needed most was a more varied and interesting accompaniment.

It is true that Schubert had, in the best of his songs, given the piano forte an importance equal to that of the voice; but one swallow does not make a summer, and it was important for the future development of the Lied that Schubert's reform should be adopted by Schumann and others. Henceforth, the piano part became an integral part of the composition, and no longer a mere guitar-like accompaniment. Indeed, in some of Schumann's songs the piano part actually predominates over the vocal, while in others it adds poetic postludes. In the Lied the voice is concerned with the melody alone, the harmony being added by the piano; and it is in the songs of Schubert and Schumann that the superlative importance of harmony and modulation, as an engine of emotion and an aid to the realistic expression of ideas, is first established; though Beethoven had given some hints in this as in most other departments of music.

Paradoxical as it may seem, Schumann's approaching of the song as an instrumentalist also proved an advantage from another point of view. Not being a professional singer, he was not tempted to sacrifice his musical ideas to the convenience of singers, or to their desire to display their voices. To him the musical idea was the most important thing. He was, consequently, censured for making his vocal parts too difficult, and foolish critics pronounced his style "unvoiced." Perhaps it was, from the old-fashioned point of view, but Schumann had a right to consider the realistic expression of emotion of greater importance than the singer's convenience or indulgence. One of Mozart's clarinet players once complained of a certain passage as being too difficult. "Is it possible to play it?" asked Mozart; and on being told "Yes," he added, "Then it is for you to learn how."

The same must he said to those singers who complain of the difficult intervals in the songs of Schumann, Franz, Liszt, Grieg, and Wagner. It has been proved over and over again that these intervals can be bridged smoothly and effectively by voices that have been properly trained; hence, it is the duty of the singers to learn to execute them.

When Schumann and Chopin first wrote pianoforte

pieces in their new manner, the pianists of the old school cried out that they were "unplayable," and not pianistic. To-day, if any player said that, he would simply laugh at as a bungler and an ignoramus who did not know what the genuine pianoforte style is.

The time is not very distant when the same laugh will greet singers or critics who claim that the German vocal style is not suited to the voice, or injurious to it. In truth, this new style, half-melodies, half-declamatory, is more truly vocal than the merely tuneful style which pays less heed to the words and is, therefore, more instrumental in character. Special emphasis must be placed on this matter, for nothing is more melancholy to reflect on than the immense number of delightful Lieder which remain unknown to concert goers, simply because there are so few vocalists who are willing to take the pains to learn to sing them.

When Schubert and Schumann wrote their songs, it was not only the piano that needed more consideration than it had theretofore received, but also the poetry which served as a text. This had been, as in the Italian opera, need too often as a mere peg to hang on the melodies.

In the faculty of finding an appropriate musical setting to a song Schubert has never been excelled, if equalled. It came to him as a divine inspiration, as easy and as natural as writing a letter is to us when we have much to say. But he was often uncertain in the choice of his poems. In this respect Schumann improved on him. He was a man of decided literary taste, a lover of literature, particularly of the prose and verse of the romantic school, and therefore specially qualified for bringing about an intimate union between poetry and music. Schubert was musically so spontaneous and fertile, his songs are so enchantingly beautiful as music alone; that if we do not hear the words when they are sung we still enjoy the music immensely. The same is true of some of Schumann's songs; but most of them need for their full effect the poems to which they are wedded.

The close union of music and poetry in Schumann's songs naturally affected his vocal style, making it not infrequently declamatory. In this respect, however, his style varies very much according to the nature of the poetry he has to be dealing with. Some of his songs are as simple as folk-tunes, while others are much more complicated. His pictorial or descriptive power does not equal Schubert's; he never could have written the "Erl-king"; nor does he often sound a dramatic note. Under these circumstances it is strange that the most inspired and stirring of all his songs should be the highly dramatic.

"Ich grüle nicht." I am aware that some lofty judges affect to sneer at this song because it is so popular; but popularity in the case of a composer like Schumann, who never stoops to conquer, is a sign of merit, not of demerit. Indeed, Schumann has been more lucky than most song writers in winning the widest popularity for his best effusions.

It would be impossible in a short article to go into detail regarding these songs, of which there are as many as 236. They exist in various good editions, but I advise all who have the means, and who delight in a thing of beauty, to examine the four volumes of the Breitkopf & Härtel "Gesammt Ausgabe," the typography of which is remarkably beautiful, and so clear that it seems as if the songs must sing and play themselves.

For ordinary purposes, however, a judicious selection seems more advisable than a complete edition.

It can not be denied that many of Schumann's songs—like those of his friend and idol, Mendelssohn—have aged. I was struck by this fact, almost painfully, in looking them over again a few days ago. It is the old, old story. He wrote too many. I have already said

that in the year of his marriage he composed over a hundred. A hundred altogether would have been better than 236. The fact is, that after devoting ten years to the piano alone, he found this new field so delightful, on account of its association with his beloved poetry, that he lost his head and composed in a manner which may almost be called reckless. "I am now composing nothing but songs, great and small," he wrote to a friend in 1840, seven months before his marriage. "I can hardly tell you how delightful it is to write for the voice as compared with instrumental composition, and what a stir and tumult I feel within me when I sit down to it. I have brought forth quite new things in this line."

No doubt he had, but these new things would not have aged so soon had he produced fewer of them. I write, of course, from the standpoint of a critic who is "in the swim," and bears everything that is produced in public. Such a life necessarily makes one more or less blasé. I believe that certain songs of Schumann's which, to me, sound antiquated will still appear fresh and entertaining to others who are not obliged to hear so much music. In any case the poorest of Schumann's songs are gems compared with most of the ephemeral things that are sung in our parlors and concert halls, a creditable proportion of the Schumann Lieder will hold their own for generations to come among all those who love good music and romantic poetry.

The Technical Demands of Schumann's Music.

BY EMIL LIEBLING.

THE technical demands which Schumann's piano works make upon the executant, while not as exacting as the mental, are yet very considerable, and afford ample opportunity for fruitful investigation. There is any amount of piano music, which, though seemingly easy, is in reality very difficult; on the other hand, many showy and brilliant pieces on closer acquaintance prove comparatively easy. Everything depends upon the composer's skill in providing opportunities for display in the construction of the piece, such as flashy octave passages, highly colored and intricate runs, grand arpeggios, and gorgeous climaxes. Liszt had all this sort of thing at his fingers' ends, and understood the instrument, its limitations, and possibilities so well that he knew just what and how to write for it; his pieces, while often difficult, are gettable (to coin a word), and when once mastered, are apt to remain in one's fingers; one can subdivide a Liszt rhapsody or transcription, select separate difficulties, conquer and master each by endless practice, and, finally, join all together. Similarly with Chopin, whose works present, almost without exception, whole portions which parake of the étude character—a heritage which he adopted from Hummel; all such sections can be mastered by definite application; and, by their very similarity, aid in attacking other works. The same is the case with the Thalberg fantasies, Mendelssohn's and Moscheles' concertos, Weber's beautiful sonatas.

We enter into a different proposition when dealing with the piano compositions of Robert Schumann. There is something or other that can not be easily explained for the works of the other masters, and very often the study of one may facilitate that of the next; but to play Schumann, one must study Schumann, and nothing else will lead up to it. We can prepare ourselves by the studies of Chopin, Liszt, Thalberg, and Henselt for the peculiar difficulties pertaining to each master, but the only way to succeed with Schumann is to study his works from A to Z. That the arduous labor fully repays the student, goes without saying; but it will be more in the general musical growth, and higher and more ideal musicianship, than by the acquisition of greater dexterity or, perchance, the aplomb of the multitude.

We have had paraded before us all sorts of specialists such as great Liszt players, and wonderful Chopin interpreters, and even were promised a specific Bach pianist

last season; but no one has set himself up as a patented and copyrighted Schumann player, and for the very good reason that the very want of the element of mere display and empty show would militate against the popular—viz., paying—success. Schumann does not write with a view to please any one; his own idea and personality are paramount; he gives you the best at his command without regard to consequences, and you are welcome to either enjoy the products of his muse or let them severely alone; that ascetic point of view gave to the world the masterworks which we all have learned to enjoy; I say "learned to enjoy," for his muse is coy, and needs to be wooed persistently and consistently to yield her choicest treasures.

The first noticeable feature is the seeming absence of practice material; only in isolated instances do we find arpeggio work, or, perchance, some difficult technical combination which can be analyzed and treated as such; but most of the compositions are played almost as well at sight as later on. This peculiarity renders it difficult to utilize Schumann's productions in a general teaching curriculum, for the pupil persistently underestimates the technical difficulty of the task; and yet even assiduous practice fails to remove the obstacles, all of which is very delusive, and not a little discouraging.

It is in the directions of rhythm and phrasing that we find his geniuses most happily exploited, and can secure the greatest benefit; fortunately, or otherwise, when he once gets hold of a rhythm he does not abandon it, but carries it out to the bitter end; the first movement of the B-flat major symphony, the finale of the "Piano Concerto" and the "Sonata," opus 14, the F-sharp major episode in the first movement of the "Faschingsschwanck" are examples; but in this particular we find endless variety of conception, inventiveness, treatment of syncopation and dissonances; often does he love to confuse the superficial reader by employing seemingly needless and unnecessarily complicated forms of writing, such as we find in the "Armebege," the D-flat episode of the first "Novellette," and the first intermezzo of the second "Kreisleriana" number; he invents new accents; and he is so thoroughly original that lines of work or thought which may be serviceable in other directions will not avail with him. Often he marks phrasings which look well on paper, but are hardly practicable; this occurs in the first "Kreisleriana," which it would never do to play marked.

He is fond of writing interpolating passages, which contain hidden melodies; and one must ever be on the alert to bring out everything which the composition contains.

The market has been flooded with many so-called Schumann editions. I have found the best so far published by Schlesinger, of Berlin, and edited by Alexis Hollander; there is also a well-edited edition of the "Novellettes" by Balakirev (Jurgenson, Moscow).

Nicold adds a measure to the first of opus 26, which is rather a rash and uncalled-for proceeding.

Schumann's general influence on others was rather limited; a few lesser masters, like Jensen, Heller, Kirchner, and Bariel, followed in his footsteps, but he did not create a distinct school. His work was too peculiar to himself and dependent upon his moods and fancies to extend very far beyond himself. Brahma became the bigger Schumann at the beginning of his career; but speedily worked on his own salvation. It is strange and interesting to notice how Beethoven overshadowed many modern masters; the finale of the "Emperor Concerto" is full of Schumann rhythms, and the "Sonata," opus 78, might almost have been written by Brahma.

To sum up, then, it takes a good pianist to play Schumann; not necessarily a great player. But he must realize the intellectual demands of the master and labor accordingly; the very clearest perception of accent and rhythm must be secured by ample technique; often the accent comes on a tied note, and sometimes the whole rhythmic aspect changes, as in the last movement of the "Concerto," where the $\frac{2}{4}$ time seemingly changes to a $\frac{3}{4}$ rhythm. All these peculiarities must be carefully weighed and treated accordingly. To play Schumann well means that the artist has passed far beyond the mere mechanism, and is enjoying the highest and ideal realm of musical art. To look for mere technical exercises in Schumann's works, or utilize them as such, would be manifestly absurd; he deserves far better at our hands.

One object alone is worth the artist's pains, and should be sought by him. His work must be the perfectly sincere expression of his inner feeling. His artistic production must be the outcome of his personal life, the faithful enunciation of his thought. *Godwod.*

Schumann—The Man.

BY FREDERIC DEAN.

It is only when we can fully grasp the individuality of Schumann—when we can behold the man as he actually was, stripped of all the conventionalities that makers of investigation have woven about him—that we begin to realize his true greatness.

Schumann the man is behind Schumann the artist. Schumann the man directs the fusillade in the "Journal of Music" against cant, hypocrisy, and mediocrity, which had usurped the places of the good, the true, and the beautiful. Schumann the man we must study if we would learn to reckon at its true value the influence exerted by this apostle of romanticism preaching the new gospel of "truth in art," and exhibiting in his work and life the principles for which he fought.

REVEALED IN HIS MUSIC.

Schumann saw everything in life through musical eyes. "I am affected by everything that goes on in the world," he writes, "and think it all over in my own way—politics, literature, and people—and then I long to express my feelings, and find an outlet in music."

And from the days when as a lad of seven he pictured in grotesque chords upon the piano the recognizable caricatures of his fellow playmates, to his songs with their wonderful accompaniments, to his novel treatment of piano technic, and to his later-day larger works for chorus and orchestra,—in it all, he has a definite idea as the subject for musical treatment. From beginning to end his every note means something—sends its message from his heart to ours, from his brain to those of all who not only listen for listening's sake, but who strive to divine the true meaning of the composer's thoughts pictured upon the musical staff. His music is wine,—exhilarating, intoxicating, but *qua*! deep enough and you are transported to a world of dreams and fancies. You have pictured before you such scenes of beauty and delight that you would carry them back to your work-a-day world, and wear them into the fabric of your lives. And thus are truth and beauty brought home to us, and made part of our life and work. And we are made better, and our lives are made truer and are tinged with more sweetness and light.

And thus we see the man revealed in his music.

IN HIS LITERARY WORK.

Another channel of investigating the character of the man is in his literary work.

What Schumann lacked in the knowledge of musical form (and in his younger day compositions he displays a rather disregard of all formal expression of musical ideas) was more than compensated by his literary taste and ability. He had inherited from his father a thirst for literary knowledge and a thorough appreciation of style, and had I think in his university days a desire to be connected with, and become a part of, the contemporaneous literary movement—that modern Renaissance of thought we call to-day the re-volution of the romantics.

Not since the days of Gluck had there arisen one more worthy to wear his mantle—no one better equipped to do battle in the literary arena for the downfall of Philistinism, and the seating in its place on the musical throne of the new "poetry in art."

During the closing days of 1833, there met in a public house in Leipzig a group of earnest, thinking musical students. The great questions of the day were discussed, and many ways and means for meeting them were offered and rejected. All about them were signs of a great upheaval? Literature and painting were casting off old yokes. Why should Music retain her shackles? "Let me no longer be idle," exclaims the leader of the group, "but up and do. Let us work, that the poetry of art may again receive its due honor."

And then there was inaugurated that far-reaching musical literary movement that has tinctured musical thought and expression for all time.

A CHRISTMAS STORY.

BY JAMES M. TRACY.

Look for a moment at the music of the day and the manner in which the new power was wielded. The rugged strength of Beethoven, the poetic beauty of Mozart, the more recent "inexhaustible store of Schubert's melodiousness," were seemingly forgotten. Rossini ruled the operatic stage, and pianistic virtuosity of a meretricious order swayed the public taste. It was no easy task the young writer had set himself: to combat public opinion and stem the tide of popular enthusiasm over mediocrity. But, guided by the same lofty ideals that he endeavored to picture in his own compositions, he criticized the music of his contemporaries, alike appreciative of true merit and alive to all species of humbug, awarding praise to the worthy, and pouring scathing criticism upon the works of the simple seekers after notoriety. His mission was "to rescue music from the landlord sentimentalism which has replaced musical work"; and, regardless of consequences to himself, and with but one thought, one purpose,—the triumph of right over wrong, truth over error,—he fearlessly fought for and won a victory the like of which has seldom been achieved during the history of our art.

And thus do we see the man revealed in his literary work.

IN HIS LETTERS.

But there is still a third and more direct path leading to the true knowledge of the man: a path that guides to his inner nature, and by treading which we may see his very soul laid bare.

In the preface to his letters his widow writes: "My object in publishing the following letters was that those who love and honor Schumann as an artist might also learn to know him as a man. Unfortunately, the world knows more of his peculiarities than of his character, since he was intimate with but a few. These letters, therefore, form a beautiful memorial, revealing all the treasures of an ideal youthful nature, strong and energetic, and filled with the highest aims and aspirations. All who have learned to love Schumann's works will be delighted to find the close correspondence between the artist and the man, and the wonderful way in which his compositions reflect his thoughtful mind and high intellect"; and (well might she have added) his pure soul and brave heart, his helping hand and ready recognition of true worth in whosoever it appeared, whether he were old or young, successful or needy.

Schumann was no conversationalist, but he was a most graceful and polished writer, and in his more intimate letters—to his mother, his wife, his close friends—he pictures in poetic language the thoughts of his innocent soul. Read his letters if you would seek the inspiration of his enthusiasm over the noble in art; if you would understand his contempt of the false and pernicious; and if you would comprehend the nobility of a nature that did ample justice to those of his contemporaries that were worthy, and exhibited a complete absence of selfishness and jealousy and marked him for a prince among his fellows.

THE SECRET OF THE MAN.

And would you learn the secret of this poet's power? In one of his earliest letters to his mother (a letter written during his storm and stress period, when his whole life was "a conflict between poetry and prose—music and law")—in this early boyish letter—occurs this sentence: "Set yourself an honest purpose, and with steady perseverance success is sure."

Entering the letter over three times, our student exclaimed with much emotion, "Oh! how much would I not give to have a few minutes' conversation with my dear, kind, loved mother, for I find myself in a position to need her advice. Yes, she has tenderly watched over me from babyhood, in sickness and health; prayed for and advised me for my best good; guarded me constantly and carefully to prevent accidents from every source. I love her,—oh, how much!—I think her promise to her, I think if she could see and know how much Louise loves me, she would not exact that rash, youthful promise."

A YOUNG music student attending a foreign university of music, four thousand miles from home, sat in his cosy studio one evening, apparently engaged in deep thought. A dim coal fire was burning in the grate before him, into which his eyes were intently gazing. The room contained many books, music, pictures, and bric-a-brac scattered about, and a grand piano occupied the center of the room: it was his most intimate friend. A fresh bouquet of flowers stood on the desk, its perfume permeating the whole atmosphere. The feet of the young student were encased in a new pair of elaborately worked slippers, and on his head of dark brown hair jauntily rested a beautiful velvet smoking cap, richly trimmed with gold lace and tassels. These articles were the Christmas gifts of a lovely, golden-haired German girl whom he had come to know well during his residence in that German city. The young girl's father had been this man's best friend and adviser.

A table stood beside the young man's open, which was a letter that had just been read. This letter contained important news which apparently had disturbed the young student's plans, for he seemed perfectly absorbed in thought and unconscious of his surroundings. He left his chair beside the cozy fire several times to walk about the room, evidently undecided what to do. After a half hour spent in this silent study, he said, "I will smoke that fragrant cigar Louise was thoughtful enough to send me with those elegant presents. What a darling girl she is. I really believe she loves me. I will light the cigar, put my feet on the table, and watch the graceful, fine rings of smoke as they noiselessly ascend to the ceiling above, place myself in a contemplative mood, and perhaps I will be fortunate enough to unravel all the mysteries that surround me." The cause of these actions and remarks was brought about by the contents of the letter lying on the table before him. We will examine the contents of this letter to see what produced so much uneasy nervousness to our student at this particular moment.

"BOSTON, U. S. A., December 10th.

"My Dear Son:—Your mother, being quite ill, desires me to write and assure you will have your three years' study abroad. We feel that you have given your home quite long enough, and if you have been diligent in your studies, you have acquired sufficient knowledge to enable you to pursue your chosen profession with success. We believe you are so sincerely interested and interested in woman. Life would be intolerable to bear without them, and the man who thinks otherwise is a fit subject for eternal punishment. One year later Louise married an American; which proves she had more than one string to her bow, and our young student rejoiced at this good luck.

"I must see Louise at once; I promised to spend the evening with her and help select some presents for her two younger sisters, Gretchen and Edna. While we have been much together and permitted to enjoy many privileges not usually accorded to young German girls, no promises of marriage or sworn vows of love have been made between us; and yet, I do not know what to say to her. I will visit her at once and trust to luck to help me out."

"Why, Morton, what makes you so late? I began to think you had deserted me entirely. Come in quick, for we must decide on our Christmas gifts to the children. We'll take this little bundle of things in first; it will make their little hearts glad, I know."

The paper contained an assortment of fine candies and a few toys. In a short time the presents were all arranged for the children, and the remainder of the evening was spent in playing several games of German sixty-six, their favorite game of cards.

After promising the gentleman of the house to spend Christmas day and evening with him, Morton returned to his own apartments. He did not sleep much that night, for he was thinking how to break the unwelcome news to Louise of his early departure for America. In the morning, after writing a letter to his mother, the young student went to the house of the man who had been his benefactor and friend for nearly three years. He had often been entertained by him at his house, invited him to banquets, balls, and parties, and evidently esteemed the young man highly. The children were made happy with their Christmas presents, and, after an elaborate dinner, the family went to the Rosenthal to hear the entrancing music of a fine orchestra, and to watch the gaily dressed throng congregated there. In the evening the entire family occupied a box at the opera; so the day and evening had been one of rare pleasure and enjoyment.

Three weeks later our young student called for the last time on Louise. He had never told her he was going home so soon, but waited until the last moment before breaking the news to her. When he arose to go, he put his arm around the frightened girl, gave her a kiss, and said good-by forever. Early the next morning our student was on his way home to America. He spent a good part of the time on his journey thinking what little pleasure there is in life for man, without the companionship, love, and soothing influence of woman. Life would be intolerable to bear without them, and the man who thinks otherwise is a fit subject for eternal punishment. The next year Louise married an American; which proves she had more than one string to her bow, and our young student rejoiced at this good luck.

"GENIUS, TALENT, AND CLEVERNESS.—Genius rushes like a whirlwind; talent marches like a cavalcade of heavy men and heavy horses; cleverness skims like a swallow in the summer evening, with a sharp shrill note and a sudden turning. The man of genius dwells with man and nature; the man of talent in his study; but the clever man dances here, there, and everywhere, like a butterfly in a hurricane, striking everything apparently, and enjoying nothing, but too light to be dashed to pieces. The man of talent will attack theories; the clever man will assail the individual, and slander private character. The man of genius despises both; he fears none, he fears none, he lives in himself, shrouded in the consciousness of his own strength; he interferes with none, and walks forth an example that "eagles fly alone; they are but sheep that herd together." It is true that should a poisonous worm cross his path, he may tread it under his foot; should a cur snarl at him, he may chase it; but he will not, he can not, attack the privacy of another.

"Wishing you a happy, merry Christmas, we are
"Your sincere loving
"FATHER AND MOTHER.

"P. S.—Your mother desires me to add, Tell Morton home: that he would not bring a German wife home with him."

After reading the letter over three times, our student exclaimed with much emotion, "Oh! how much would I not give to have a few minutes' conversation with my dear, kind, loved mother, for I find myself in a position to need her advice. Yes, she has tenderly watched over me from babyhood, in sickness and health; prayed for and advised me for my best good; guarded me constantly and carefully to prevent accidents from every source. I love her,—oh, how much!—I think her promise to her, I think if she could see and know how much Louise loves me, she would not exact that rash, youthful promise."

MUSICIANS often speak of "our art" and "our profession," and in such a way as to draw a distinction between the term "artist" and "professor." It is no doubt appropriate to say that we profess our art, to know it or some particular branch of it; but we should be careful that our profession is well founded, and that our profession is also possession.

THE SUCCESSFUL TEACHER.

BY HARVEY WICKHAM.

To those who have not found music teaching a lucrative employment, or who have not made of it an artistic success, a few words as to what contributes to success in the fourth score when they mean the fourth measure of the third score, and confusing the pupil with a host of similar verbal absurdities. The phrases used in the make-up of the good teacher are, to a great degree, acquirable by any one with a fair amount of talent and industry. Let me name a few of the most important.

KNOWLEDGE OF SUBJECT.

It would seem axiomatic that one should know before he seeks to impart; and I take it for granted that he understands his specialty. But it is not well for any one to assume this as a matter of course, or without reason; for it by no means is certain that those ideas which were gleaned (perhaps years ago) from some obscure and cheap instructor, or, still worse, picked up at random, are correct, scientific, and up to date. It behoves you, my young reader, to be sure you are right; and the only way to be sure is to have your qualifications passed upon by a pedagogue of recognized standing. It is astounding what good can come from even a few lessons taken from a real master; and the cost is comparatively so slight that it almost always can be met by one who is thoroughly determined.

Every teacher should be the exponent of a method. By method I do not mean an ironclad list of exercises, études, and compositions, which is to be imposed upon every unfortunate pupil; but rather a definite, uniform way of correcting certain faults and attaining certain ends. A system which does not take into consideration individual variations is a poor system, that is all, and furnishes no argument against one that is good. Even a bad method is better than none. The best teacher I ever had, so far as genius goes, was so unsystematic that I learned from him practically nothing.

One must have in his course of instruction many more exercises than any one pupil will require; enough, in fact, to cover every possible need of every possible pupil. And, more important still, one must know how to use those exercises to the greatest advantage. I have found that not so many are needed, after all, providing those taken are thoroughly mastered. Golfers say, "Beware of the man with one club"—the player who really understands the use of a single implement of the game being more to be feared than he who is indifferent with half a dozen. Beware also of the pianist who performs the scales perfectly ever so moderately a tempo, and who passes without error through every single drill upon octaves and arpeggios. He will make a dangerous rival some day, be assured. What applies to exercises applies equally to studies and compositions. The teacher must not only be able to criticize interpretation in an intelligent manner, but he must have that much rarer faculty of giving the right piece to the right person at the right time. This is probably the most valuable fruit of experience. Take pencil and paper and lay down all the works used by you in teaching. Can you grade them at all? And can you give an intelligent account of the peculiar difficulty and use of each? If not, you must learn to do so. I have known many teachers who did not know whether a given piece was on their regular teaching list or not—not having such a list, in fact,—who could not tell whether it came logically before certain exercises or after, who did not know what particular difficulties it exemplified, nor anything about it save that they believed that some of their pupils had "taken it."

It needs much intelligent labor to acquire a teaching repertoire large enough to supply all wants and yet select enough to include only the best of the vast amount of material that is to be selected from. But intelligent labor pays.

THE POWER OF EXPRESSION.

It is not enough to know; a clear idea can only be conveyed to another when clearly expressed. Many otherwise excellent instructors are handicapped by inadequate command of language. They see loose, am-

THE ETUDE

biguous, and mystical linguistic constructions. They stammer and stumble in their speech, saying one thing when they mean another, contradicting themselves every five minutes, calling attention to the third measure of the fourth score when they mean the fourth measure of the third score, and confusing the pupil with a host of similar verbal absurdities. The phrases used in the make-up of the good teacher are, to a great degree, acquirable by any one with a fair amount of talent and industry. Let me name a few of the most important.

Small wonder that the successful teacher is a rare bird, so to speak. Not only must he be a good musician, but a man of judgment, tact, and seniority. In his perfection he is a creature to be concealed or not even realized. That, however, need not bar the novice from attempting to approach the ideal as nearly as possible, for the rewards of success, even partial success, are above anything that mediocrity can experience.

TO THE GIRLS WHO READ "THE ETUDE."

BY HELENA M. MAGUIRE.

The editor of *THE ETUDE* has proved his interest in you "Findlands" by giving a corner of *THE ETUDE* exclusively to you, a "gospel corner," in which we may chat of the things in the music life that are of close and personal interest, and in which the *pinkie* of music will be frankly discussed. We will talk of many things musical, but let us, first of all, talk on that most personal and interesting of subjects—girls.

THE GIRL WHO LOVES MUSIC.

Never was girl more variously misunderstood than this girl who loves music, to whom music is a joy and a necessity. Let us consider how some people talk of her. We hear that she loves music, and so it must be for her—"just comes to her"; practising is not difficult for her, because she loves music, success is not so much to her credit as to the girl to whom music is a duty and a drudgery; in fact, all the graces and beauties of music are supposed to come obediently to her beck and call, and all the intricacies and knotty points entangle them save at her bidding—and all because she loves music.

These are some of the misconceptions to which the really musical girl is subjected. Sometimes she is too proud to enlighten her friends on the subject, and permits them to think that her love of music is, indeed, a sort of Aladdin's lamp, by means of which she sees easily and without effort into all that is dark or obscure to others, and that where others grope and stumble, she walks with ease and confidence in the light of her musical passion.

Or it may not be pride; it may be that she has not yet come to a clear expression of herself (this gift often comes to us only after many years), and that while she listens to the self-complaisant expounding upon her merits, to their own satisfaction, she chafes under the untruth of it, but can not make herself clear. So she retires into herself, and glooms moodily over the fact that no one understands, no one gives her credit for what she does, and considers that the readiness of people to attribute her achievements to a sort of superhuman agency rather than to her own individual effort only proves the world to be peopled with fools and sophists; and you and I know that much thinking along this black line is very apt to develop a little imp-

PERSONAL MAGNETISM.

Any one who has the qualifications enumerated in the foregoing can hardly fail to possess that priceless, almost

THE ETUDE

BERLIN PROGRAM TWENTY-EIGHT YEARS AGO.

It would be interesting to look over the old program, and see with what they regaled the Berlin public while they were still here below. I find it a thoroughly "up-to-date" program, even at the present day. Here it is:

MONTAG, DEN 27 NOVEMBER, 1871, ABENDS, 74 UHR.

IM

SAALE DER SINGAKADEMIE.

CONCERT

VON

FRAU CLARA SCHUMANN

UND

FRAU AMALIE JOACHIM.

PROGRAMM.

I.

1. Sonate, op. 101, Beethoven.
Allegro ma non troppo. Vivace alla Marcia. Largo and Allegro.
2. Andante con moto. Mendelssohn.
3. (a) Impromptus, op. 90, o. molt., Schubert.
(b) Variationen, op. 82, Mendelssohn.
4. No. 1-5, and French Liebe und Leben., Schumann.

II.

(a) Gavotte, Glück.
(b) Nocturne, No. 1, aus op. 21, Glück.
(c) Scherzino aus dem Faschings- schwank, Schumann.
6. (a) Erstarrung, aus der Winterreise, Schubert.
(b) Ein Sonnett, Brahms.
(c) Wiegenlied, Brahms.
7. No. 1, 3, 5, 7, 6, aus den Ungarischen Tänzen. Zu vier Händen, Brahms.
Vorgetragen von Frl. JULIE VON ASTEN und Frau SCHUMANN.

Die Begleitung am Clavier hat Frl. Julie von Asten gütigst übernommen.

This country is fully twenty-five years behind Berlin in musical culture, and the works of Brahms, which were played and sung in Berlin so far back, are just making their way here as "novelties" now.

CLARA SCHUMANN'S PLAYING.

Clara Schumann's playing was distinguished preeminently for the beauty and nobility of her tone, and for the classic finish and grandeur of her style. Deppe used to say, "She is the most musical of all the pianists." Her conception was perfect, and whatever she played it always seemed exactly right. You could not wish for anything better. Her touch was deep and magnetic, and was never harsh, although powerful and satisfying. She seemed entirely to fill every space in your soul, and you left the hall contented, and with the artistic impression singularly complete. She was the finest Bach player I ever heard, putting into his music the variable "sacred fire," and investing it with the breadth and warmth of comprehension which it ought to have.

I shall never cease to congratulate myself on having twice heard Clara Schumann and Joachim play Beethoven's "Kreutzer Sonata" together. They seemed to act and react upon each other in this great work (the king of sonatas) in a manner that thrilled and excited the listener. There was what Shakespeare would call a "marriage of two minds" in the performance of these inimitable artists, united as they were by the closest ties of friendship and long association, and brought up in the same artistic environment. The "Kreutzer" will never have a more perfect interpretation than it received from them.

It has become the fashion for some of the younger generation of violinists to cast a slur on Joachim's playing of late, but, as Schrader once remarked to the writer, "these have never heard Joachim in his prime." He was then, like Liszt, "unapproachable."

HER EARLY HISTORY.

A few biographic details, and I have done—since this article must be brief.

Clara Schumann was the daughter of Frederick Wielck, and was born at Leipzig, September 13, 1819. She began the study of music when very young, under her father's guidance. Wielck, as everybody knows, was an altogether remarkable and original teacher, and his gifted little girl made her débüt in public when she had just completed her ninth year, playing with Emilie Reinhold, Kalkbrenner's four-hand variations on the "March from Nozze." The notices in the Leipzig papers show that she was already an object of much interest in the town. At this time she was accustomed to play the concertos of Mozart and Hummel with orchestra by heart, and thus early did she lay the foundation of that sympathy with the orchestra which so distinguished her. On November 18, 1830, when just over eleven, she gave her first concert at the Gewandhaus, and her performance is cited as a proof how far application and good teaching can bring great natural gifts at so early an age. Her solo pieces were "Rondo Brilliant," opus 101, Kalkbrenner; "Variations Brillantes," opus 23; Herz; and variations of her own on an original theme. She was praised by the critics for already possessing the brilliant style of the greatest players of the day. She was then in the zenith of his fame.

HER MUSICAL ASSOCIATION WITH SCHUMANN BEGINS.

In November, 1832, Clara was first associated artistically with her future husband—the great composer, Robert Schumann. He was twenty years old, and had been studying with Wielck for two years, and it was at a concert given by Wielck and his daughter that the first movement of Schumann's first concerto, in G-minor, was publicly performed. This concert took place at Zwicker, where Schumann was living in the winter of 1832-'33.

He was carried away by Clara, adorned as she was with the two-fold charm of child-like sweetness and artistic genius. "Think of perfection," he writes to a friend, "and I will agree it." Many expressions in his letters seem even to betray a deeper feeling, of which he himself did not become fully aware until several years later. In 1836, when Clara was seventeen, his attachment was first definitely declared. It was reciprocated by her, but her father, who was ambitious, did not favor the match. For a long time he obstinately opposed it, until Schumann, finding persuasion of no avail, called in the assistance of the law, and Wielck had to account for his refusal in court. The final result of the suit was that Wielck's objections were overruled, and the marriage took place in the church of Schoenfeld, near Leipzig, on September 12, 1840, when Clara was twenty-one.

CLARA INSPIRES SCHUMANN'S SONGS.

One must admire Schumann's pluck in thus bringing his father-in-law to terms, and one would hardly have expected so practical a procedure from a man so poetic in his music. His passionate love for his charming bride had a great effect upon his compositions, which are of a very striking character during the years of his marriage. His long repressed feelings find vent in songs, of which he wrote above one hundred; and with the close of 1840 he felt that he had worked out the vein of expression in the form of song with pianoforte accompaniment to perfection. He said, "I can not promise that I shall produce anything further in the way of songs, and I am satisfied with what I have done." Twelve songs from Ruckert's "Liebesfrühling" ("Springtime of Love") were written conjointly by the lovers.

CLARA SCHUMANN AS A WIFE.

Clara seems to have been as remarkable a wife as she was an artist. It was probably fortunate for her that her husband was presented by an injury to his hand from becoming a pianist. Had he been a player, as he had originally intended to be, instead of a composer, she might have been crowded out, and her talent had become secondary to his. As it was, he was dependent upon her for the interpretation of his piano works to the public. This responsibility broadened and strengthened her as an artist. Her beloved husband's fame was dearer to her than her own, and she was the first to sound the trumpet which proclaimed it. Schumann found in her what Wagner found in Liszt, the comprehension of his thought, and its mirror to the world. She was, indeed, his twin soul. Such a union could not but be happy.

I once heard the wife of a world-renowned artist say to a friend of hers about to marry another artist, "My dear, I have a piece of advice to give you, as you are going to be the wife of a musician before the public. Never imagine that you can be first in the heart of your husband. To an artist, his *art* is always first. Recog-

nize that fact, and unite yourself to him in his *art* and you will be happy."

Robert and Clara, in their home life, lived only for their children and for each other. I was told once that Clara Schumann had ten children! Whether this be so or not, the family was a numerous one, and one wonders how she could have found time to practise for the incessant demands of the concert room. This makes her public career all the more remarkable. Schumann's fascinating "Album" was composed originally for his own little ones, as is well known. Sometimes the privacy of home life would be varied by an artistic flight of the married pair to Vienna or to some other city, where Schumann would conduct one of his symphonies, and Clara would play his great piano works. Such occasions were inspiring, but after they were over, gladly did they fly back to their home nest again.

"Stay, stay at home, my heart, and rest,
Homekeeping hearts are happiest,"

wrote Longfellow, and Schumann would have agreed with him.

We can imagine what Clara must have suffered when her husband began to break down with melancholia, which began as early as 1844, and culminated in an attempt to drown himself in the Rhine in 1854. He was rescued from the river, but was obliged to take refuge in a private asylum for the insane, near Bonn. Here he died in 1856, on July 29 (when only forty-six years of age), in the arms of his dear wife, who had returned from a triumphant concert tour in England to receive his last sigh.

Schumann's music consisted in imagining that he heard one note incessantly, or certain harmonies, or voices whispering to him, and most, I think, have been harder to bear than Beethoven's deafness, or Bach's blindness toward the end of their lives.

HER LIFE AS A WIDOW, AND HER COMPOSITIONS.

Clara outlived her husband many years, and she continued her glorious artistic career nearly up to her own death, which occurred quite recently. She accepted a professorship in the Conservatory of Music in Frankfort-on-the-Main in 1878, where she lived and taught with great success for years. In England she was a tremendous favorite, and her concert trips there were annual. A large sum of money was raised for her there and in Germany, when ill health caused her to abandon her concert appearances.

I will refer the reader to "Grove's Dictionary" for a list of Clara Schumann's compositions, upward of thirty in number. Her works are remarkable for their interesting rhythms, and for the freshness of their modulations. Their general characteristic is that of delicacy rather than force, and they require a touch of the daintiest lightness for their performance, although qualities of an opposite kind are occasionally shown, as in the "Souvenirs de Vienne," opus 9, which is a set of variations in a hunting style on Haydn's "Austrian Hymn."

Among the more serious compositions of later date are a trio in G-minor for piano, violin, and cello, which is thoroughly poetical and interesting; these charming cadences to Beethoven's *Concerto*, opus 37 and 58, and a set of three preludes and fugues, opus 16, which deserve mention and which form a most valuable study in legato part playing. She also wrote a short piano concerto in A-minor, the first movement being reduced to a single solo, which ends on the dominant, and leads at once to the andante. Possibly Liszt may have got his idea of continuous movements from her.

There were songs in those days. We did not know it then; but they reigned now in the memory of golden days.

They were the home songs, the songs of school, the choral from church, and the estrays which came from no one knows whither.

How much of us is in them! We hum them softly, looking at the same time upon our child-self; being, at once, the singer and the listener; the man of Now and the child of Then. It is one's self, and yet one's self is the beholder.

All the selfhood glorified lies in a childhood Song, because in it, perhaps more than in any other action, there is the spirit. I know of nothing which shows, in so marked a manner, the spiritual predominance, as children singing in class, when they yield themselves to the song. The bearing is not heavy, the face is filled with the light of ordinary life; and when the song is

THE ETUDE

This attractive pamphlet contains, in addition to the minutes, reports, and papers presented by the various officers and committees, the programs given at this annual festival. They are not only interesting, but valuable. Clubs that are making a study of music in America will find Mr. Krebs's program on "Folk-song in America" given with the text of the slave, negro, and New England folk-songs.

Mrs. Moore will mail copies to any who desire them upon receipt of fifteen cents in postage.

The program book for courses of five years' study may be obtained from Mrs. F. S. Wardwell, 330 Main Street, Danbury, Connecticut, and from the sectional vice-presidents.

Mrs. James Pedersen, 228 West Forty-fourth Street, New York City, corresponding secretary, has returned from Europe, and has resumed her official work, which during her absence was assumed by Mrs. John Elliot Curran, of Englewood, N. J.

Mrs. Charles Farwsworth, of Boulder, Colorado, Librarian of the Federation, is spending the winter at 512 South Alvarado Street, Los Angeles, Cal. Mrs. Farwsworth is prepared to supply all federated clubs with the programs and year-books of clubs of the Federation.

The work of the artist committee, Miss Helen A. Sterer, Akron, Ohio, has been eminently satisfactory to artists and clubs, and the scope of this work is constantly enlarging.

Clubs from all sections, realizing the advantage to be gained in arranging their recitals for this season through Miss Sterer of the artist committee, and Mrs. Frederic Ullman, 282 Forty-eighth Street, Chicago, chairman of the bureau of registry, are constantly being federated. The work of each of these committees is entirely gratuitous.

As we go through life we learn many things that drop away; and we begin to define life as that which we do not forget. Those moments in education are least likely to pass from us which are spent in song; there is so much activity in the expression of it, and so much lasting value in the gain of it. Whole words, and music, and a good theme, a deft touch, and a pleasant quartet which will surround with that atmosphere of things body which is unfathomable.

TIMELY SUGGESTIONS.

BY THALORON BLAKE.

TO YOUNG TEACHERS.

1. Be hopeful, patient, kind, and firm. Under all circumstances keep your temper.

2. Let your heart be full of interest on time which should be given to study, reading, or recreation.

3. You can not be too well equipped with facts pertaining to your art. Study thoroughly, and review often, all you can about your art, past and present, its terminology and, especially.

4. Do not shrink from the time by reading contemporary periodicals. In them you can find encouragement, advice, assistance, knowledge, and many little odds and ends of information that later may be invaluable to you.

5. Buy the books on your art. This is very important, and something too many teachers fail to do. Early begin the nucleus of a library. If you wished to be learned, you must be studious.

TO EARNEST STUDENTS.

1. Be sensible, studious, polite, and considerate to your teacher. Let him have your full attention on time which should be given to study, reading, or recreation.

2. Practise at the same time each day, if possible, and in the morning rather than in the afternoon. Practise slowly, regularly, and not more than one hour at a stretch; do not neglect your head; develop intellect while you practise.

3. Practise several hours daily to recreation, if you would prosper at your work. Take daily walks, if convenient, and guard against even the faintest sign of lung trouble appearing. Nervous, high-strung, over-worried people are especially liable to practise in a hasty, haphazard way; sit too long at the piano, or sit in a cramped, uncomfortable position. Never practise when feeling that way, take a walk or long breath or give a few minutes to light calisthenics.

4. Cultivate it part of the required study to read about the composer and other musical celebrities when ever such books are obtainable. By all means post yourself up in the history of music and about the chief actors and epochs. Read biography.

5. Cultivate it part of the required study to read the great books on music as you prefer; but it is better to digest all the information found in one than to half-read a dozen. Accumulate a library as you advance in your studies.



CLARA AND ROBERT SCHUMANN.

SHE CREATES A FURORE IN PARIS.

Her next appearance was on May 9, 1831, in pieces by Pixis and Herz—still bravura music. About this time she was taken to Weimar, Carrel, and Frankfurt, and in the spring of 1832 to Paris, where she gave a concert on April 13th. Mendelssohn was there at the time, but was ill and unable to attend, and thus the meeting of these two great artists—destined to become such friends—was postponed. Clara was then twelve years of age. This was the only time that she ever played in Paris, which seems very singular, as it was in Paris that she was first fully appreciated. Wielck told himself, when I went to see him in Dresden, in 1872, that "people were very much impressed in Leipzig when they heard she had created a furor in Paris. It made a great impression on me."

Clara's playing was distinguished preeminently for the beauty and nobility of her tone, and for the classic finish and grandeur of her style. Deppe used to say, "She is the most musical of all the pianists." Her conception was perfect, and whatever she played it always seemed exactly right. You could not wish for anything better. Her touch was deep and magnetic, and was never harsh, although powerful and satisfying. She seemed entirely to fill every space in your soul, and you left the hall contented, and with the artistic impression singularly complete. She was the finest Bach player I ever heard, putting into his music the variable "sacred fire," and investing it with the breadth and warmth of comprehension which it ought to have.

I once heard the wife of a world-renowned artist say to a friend of hers about to marry another artist, "My dear, I have a piece of advice to give you, as you are going to be the wife of a musician before the public. Never imagine that you can be first in the heart of your husband. To an artist, his *art* is always first. Recog-

Organ and Choir.

EDITED BY EVERETT E. TRUETTE.

IT is safe to state that, of all the people who play the organ, at least three-fifths pay no attention at all to the legato, —if they happen to play legato, it is by accident rather than design,—while of the other two-fifths, one-fifth make a judicious use of the legato, and the other fifth overdo the matter. It is this last fifth whom we wish to consider for the time being.

It is patent to any organist who is at all well versed in history that the foundation of organ technique—the *sine qua non* of good organ playing—is the legato; but some players consider it first, last, and the only principle of organ playing, and carry it to such excess that their playing is stamped “uninteresting,” “lifeless,” and “blurred.” Any good cook knows that salt is a necessity in the preparation of most dishes, but that a teaspoonful too much is ruinous, and that many articles of food or drink must be prepared entirely without it. Likewise, does a competent organist temper his playing with a judicious amount of the legato, never forgetting it when it is needed, but always mindful of the demands of clearness and phrasing which compel its partial absence at certain points, and entire absence in certain places.

Every capable organist would play the “lesser” G-minor *Fugue* of the immortal Bach strictly legato, and the toccata from Widor, “Fifth Organ Symphony,” with almost an entire absence of the legato. Such are the extremes; but between them there are many compositions which are pitfalls over which one must exercise more caution and forethought than in either of these extremes.

If the composer has marked the composition “staccato throughout,” or “sans legato”—Dubois’ toccatas, for example,—the performer finds the road so plainly indicated that he can not go astray. If, however, the composition is the last movement of Mendelssohn’s “First Sonata,” in which the phrasing is so important, the printed suggestions are so meager that the organist is dependent wholly on his own capacity, and audiences often find this movement uninteresting, even “dry,” simply because the performer carries the legato playing to the extreme, and makes a break in the legato only where his technic is insufficient to continue it.

There is another side of the question which is even more important. To play two notes legato on the organ, the first key must be held down until the second one is depressed. Now, whether the first key should be released the instant the second begins to descend, or should be held down until the second key is entirely down, or should be released at a point between the beginning and the end of the descent of the second key, are points which in piano playing receive considerable attention, and which in organ playing should receive much more attention than is customary.

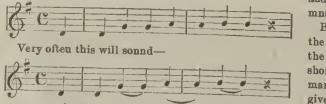
In piano playing all three of the above methods of playing legato are used with good effect, but in organ playing, supposing, of course, that the individual organ is in a reasonably perfect condition, the first method can always be adopted, the second never, and the last almost never. What is frequently called in piano playing “clinging legato” (practically the second of the above methods) produces many beautiful effects with that instrument, but in organ playing the effect is extremely disagreeable. On the piano the effect, in a small scale, is similar to the effect of dissolving views from a stereopticon. The first view partially disappears as the second view partially appears, and is entirely gone as the second becomes clear and sharp. Let any

one imagine, for a moment, what the effect would be with the stereopticon views if, instead of their being dissolving, the second view was thrown on the screen with its entire brilliancy while the first view remained brilliant, the first view being removed afterward. Could one tolerate such a mixing of the views? One would, for example, see a trotting horse (of the first view) trotting on the surface of the ocean (of the second view), or perhaps a man’s head (in the second view) would be visible through the body of a horse (of the first view). These disagreeable effects to the eye are similar to those one hears (on a small scale) when the “clinging legato” is attempted on the organ. The phrase or composition so played sounds blurred and unimpassioned. When a piano key is struck and held, the tone is a gradual diminuendo, and if the next key is struck before the first is released (provided the first is not held too long after the second is struck), the decreasing tone of the first key does not generally interfere with a clear hearing of the second tone. Not so with the organ, for the tone is exactly as long as at first, just as the key is held, and if another key is depressed while the first is held, the effect is as bad as if the two were depressed together.

In piano playing this overlapping of the tones can be limited to a certain extent, but let any one transpose a “clinging legato,” which is agreeable on the piano, to the organ, and they will hear how objectionable it sounds. To produce an absolute legato melody on the organ, each key must be held until the following key begins to descend (whether by pressure or a stroke), but must be released the instant the following key begins its descent.

In the foregoing we have had only well-regulated organs in mind. If the organ on which one is playing is an antiquated one, with the action so loose that the pipes do not speak until the key is half down, the above remarks would, perchance, have to be somewhat modified.

Another point which is lost sight of in overeagerness to play legato: *Repeated notes must not be tied*. It would seem necessary to repeat to anything so self-evident, but many organists err on this point every day. Take this following fragment for example:



If one watches the hand of the performer, it will be observed that the wrist makes an upward motion for each repeated note, but that the key is not released. To insure an absolute repetition of each repeated note, the fragment should be played thus:



If the church or hall is large and there is much of an echo, the thirty-second rests should be made sixteenths or the echo will prevent an audible repetition. This is specially noticeable when playing forte or fortissimo. The first of two repeated notes or chords must be shortened a fraction (according to the rapidity of the movement) to insure an audible repetition.

An observance of the foregoing suggestions will add the element of clearness, without sacrificing the real legato, in the performance of many compositions, without which a share of their beauty will be entirely lost.

ORGAN PRACTICE
IN OUR CHURCHES.

BY F. S. LAW.

THE study of the organ takes more than ordinary resolution on the part of the student, not only on account of the inherent difficulties of the instrument, but because of various obstacles which hedge it round. Practically speaking, the only organs which can be used for study are in churches. Those in private studios and conservatories are so few as to make no figure in a general view of the situation. In most cases churches guard their instruments with a jealous care, which, if they but knew it, is neither to their interest nor to that of the students who are to be the organists of the future. The average music committee appear to think the organ an instrument of exceedingly tender construction; which is a mistake—i.e., as regards a really good organ. Unlike the piano, the organ does not wear an organ. It is rather disease which collects dust, impairs the mechanism, and causes it to fall out of tune. In passing a church it is a melancholy reflection to a musician to think of the store of harmony locked up in its silent organ—harmony which might be delighting the soul of some earnest student, and in time civilized by both church and player. An orchestra under control of one man—we hear it not only in connection with church worship, but every concert hall contains, or should contain, one, since its value in solo playing, in accompanying oratorios or for obligatos can not be too highly estimated.

The very word “organ” is surrounded with romantic associations, and for this reason the poet writes of it, and the orator delights to describe in liquid cadences its more majestic tones. And this atmosphere of romance extends beyond the pipes and keyboard: it imitates the string, flute, oboe, clarinet, piccolo, and even the human voice. An orchestra under control of one man—*we hear it not only in connection with church worship, but every concert hall contains, or should contain, one, since its value in solo playing, in accompanying oratorios or for obligatos can not be too highly estimated.*

As he proceeds, the efforts of the student become so engrossing that he runs the risk of injuring his health by practising too long at a time, and against this he should be duly warned.

The unambitious player with a sentimental turn of mind discovers that a solo, played on the oboe or the vox humana with the tremulant, accompanied by some soft combination on another manual, gives an ethereal sound which suits his humor, and his imagination leads him to add other fancy stops until it fits his hearing with florid effect.

But the true ambitious student with high ideals delights in the full, round tone of the diapason, plays conscientiously, and, sooner or later, “receives his reward.” This recommends usually take the form of the offer of a post as organist in some church, and, however apparently unusual, it should be accepted on account of the experience which it furnishes. The student must arm himself with many voluntary, suitable to all occasions, and should not run the risk of tiring his hearers with repetitions. Thorough playing for a simple, unobtrusive service, he should prepare his Sunday programs as carefully as though he were about to conduct a mass by Haydn.

When first appearing in public, the young organist is a social factor. The youth who manipulates steps and couplers all day, and then, in the evening, attends some drawing-room entertainment, soon discovers that his friend the guitarist, upon whose musical ability he has hitherto looked with undisguised disdain, has a decided advantage over him. He sits in a corner, unnoticed, and nurses his chagrin, while his smiling companion wields his guitar, and gracefully acknowledges enthusiastic applause.

The youthful organist leaves early; he makes a resolve; he will not be outdone; he will give up the organ; he will learn to play the harp. But the succeeding morning finds him seated, as usual, on the organ bench, where, amid the intricacies of a Bach fugue, he has forgotten last night’s social neglect and everything else but his determination to penetrate its labyrinth of subjects and episodes.

Given musical talent, perseverance, and a fairly good piano technic, the would-be organist should begin to study his chosen instrument. To gain a standing and make his work systematic, he should connect himself with some school or conservatory of music and take the prescribed course. His first step will be the choice of a teacher. “Better fifty years of Europe than a cycle of Cathay”; and better half an hour with a competent instructor than three that time every day with an indifferent one. When he has settled this important question, the student will begin to manipulate the sundry mechanical parts of his instrument, to become familiar with the different manuals, and to study the various kinds of tonal. Then comes the important question of organ accent, which, many persons state, does not exist. They hold that the only way to make a chord emphatic is to shorten the preceding notes. This was not the opinion of Haydn, the great German musician, who claimed to have discovered organ accent while playing triplets in a composition by Bach. He found that by pressing the note requiring emphasis more firmly than

HINTS TO ORGAN STUDENTS.

BY MARY HAMILTON.

WHO can rightly estimate the uplifting influence of organ music? We have come to look upon it as one of the indispensable accessories of civilization. Its sound is welcome alike at times of prayer and praise, mourning and rejoicing. If the organ was silenced, who of us at Yuletide would not miss its accompanying notes in “O Come All Ye Faithful” and “Hark! the Herald Angels Sing”? A song has been composed about a chord of music which was struck upon an organ and then lost. How many more laments might be written if that which voiced this chord were banished! For this instrument combines all others: it imitates the string, flute, oboe, clarinet, piccolo, and even the human voice. An orchestra under control of one man—*we hear it not only in connection with church worship, but every concert hall contains, or should contain, one, since its value in solo playing, in accompanying oratorios or for obligatos can not be too highly estimated.*

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its neighbors, and thus allowing the pipe to speak a trifle longer, the desired effect could be produced. With this idea in view he went through his extensive repertoire to great advantage, and a blind man listening to his playing noticed an indefinable something about it, which in value he tried to imitate. The line of organists descending from Haydn employ this accent, while others have it instinctively. But the man who plays Bach’s “Toccata in F” does not use it as he does something yet to learn.

The student, having overcome mechanical difficulties and acquired the correct touch, perceives that his work divides itself into two parts—the preparation of a repertoire, and the study of church or service playing.

In the former branch he will soon find that “a piece must be practised before it can be criticised.”

And in the latter (which includes the subjects of transposition and improvisation), that a knowledge of harmony and counterpoint will be invaluable. Among books which give wise suggestions as to service playing may be mentioned “Organists, Organists, and Choirs,” by E. Marshall, and “Studies in Church Music,” by J. Spencer Curwin.

A CHURCH barrel-organ has been discovered near Rochester, England, in an old church dating back to Offa, King of Mercia, by Mr. F. G. Edwards. This organ has six stops, six barrels, grinding sixty tunes in all, which are “Job” and “Old Eleventh,” and is operated by the sexton. Barrel-organs were in use in English churches sixty years ago.

The hand-organ plays an important part in the propagation of Christianity in the Congo Free State. The captain of one of the stations, the Rev. Mr. G. Edwards, of the Congregational Union, was delighted with the music, and wished to induce the natives to marry in Christian fashion, announced that the hand organ should be played at all weddings. About every unmarried man took unto himself a wife at once, and some couples were married over and over again, in order to procure as much music as possible.

In Cuba there is a large field for the reed-organ trade. At present piano manufacturers have the field all to themselves.

Mr. Clarence Eddy, the noted organist, is making an extensive tour of this country, giving organ concerts almost every evening. Providence; Philadelphia; Worcester; Lawrence; Lowell; Lewiston, Me.; Burlington, Vt.; North Adams, Mass.; Woburn, Mass.; Pittsfield, N. Y.; Atlantic City; Newburg, Gothen, Albany, Utica; Watertown, N. Y.; Hamilton, Ont.; Buffalo; Cincinnati; and Ann Arbor, Mich., are among the cities visited during October and November.

A critic of one of the English musical journals interviewed Mr. Horatio W. Parker, during his recent visit to Worcester, England, after he conducted a performance of his “Hova Novissima.” When asked for his opinion of English organists, Mr. Parker replied: “The standard of organ playing in England is very high. Its technical attainment is excellent, and, moreover, it is allied with a refined taste, rare judgment, and commendable discretion which is very remarkable. I have no hesitation in saying that there are more good organists in England than in any country in the world.”

A CHAPTER OF DONTS.

DONTS.

Don’t slide back and forth on the seat when playing a pedal passage. To easily reach the extreme notes of the pedal board, turn the body slightly toward those notes.

Don’t go through any contortions of the body when attempting to remove the hands from the keys at the end of a composition that terminates with the full organ. The audience forgets all about your playing in sympathizing with you in your apparent agony.

Don’t sway back and forth when playing. An easy, graceful appearance at the organ requires but little motion of the body.

Don’t improvise all the time on the salsiccia and violin with proper need, but becomes tiresome with an overuse.

Don’t think that because the vox humana (without tremulant) combined with the mixtures in the swell sound “novel,” they are pleasing. A dish-and-poker would sound just as “novel,” and about as agreeable.

Don’t improvise preludes and postludes which you play. You can not stand Beethoven’s music all the time. How can your congregation stand your music all the time?

QUESTIONS AND ANSWERS.

G. L.—“Exercises in Pedal Playing,” by Dunham, is adapted for all players, as the book contains scales, arpeggios, octaves, etc., besides simple figures for alternate feet. “Exercises in Pedal Phrasing,” by Bink, is useful for second and third grade pupils. The first mentioned studies are for pedal alone, while the latter are for hands and feet combined.

Mrs. D. R.—1. “Twelve Chorals Varied,” by Rink, and “Studies in Pedal Playing,” by Whiting, and the “Exercises in Pedal Playing,” by Dunham, mentioned above, will be found useful.

2. “Pastoral in B-flat,” by Forst; “Meditation in D,” by Fadie, and “Prayer in G-flat,” by Cianmann, are suitable for opening voluntaries, and are not difficult.

3. A contrapuntal passage is one which is written according to the rules of counterpoint, and counterpoint is the art of combining melodies. If a passage combines two or more distinct melodies as combined as to follow the laws of counterpoint, the passage is contrapuntal.

Local Department

CONDUCTED BY
H. W. GREENE

AGAIN THE NATURAL METHOD is an ideal school-master—leisure with the young, relentless with the old. The young child is very near to nature; this shows itself in the normal use of the voice. Observe when it speaks or sings by the fireside, the tone is quiet and soothing, free of restraint, uninfluenced by emotion, a gentle testimonial of the purity of the natural voice. In the broad professional field there are wide differences of opinion as to which tone is of the greater value, the natural or child-voice, broadened, vitalized, and matured, until it answers to the demands of the profession without sacrificing the warm, free quality which is its greatest charm; or the artificial tone, made rapidly brilliant and powerful by much of so-called placing or method.

There is much to be said on this question, and I am going to give my opinion with as little and much prejudice as possible. The word prejudice is overworked, often doing double service. It may carry one's convictions as a result of investigation, or it may mean the narrow bias of predisposition. In this case my much prejudice follows the thought given to the subject, and the little prejudice is the result of a fair view of both aspects of the question.

While usually a man stands or falls in the estimation of his readers in proportion as he voices their own sentiments, I urge as my title to a hearing the preconceived and experienced, and if, in presenting conclusions, they seem to contradict each other, it will appear so only for a moment, though it may clearly show that success is not confined to a single avenue. Success is comparative always, and my purpose is to so clearly state the advantages and disadvantages of the two modes of tone, that one may elect at the outset the goal or measure of success with no danger of disappointment in prospect. We will first take up the side that argues for, and teaches, the artificial tone.

Many singers in high places use the artificial tone; but that I mean precisely a tone rapidly developed, brilliant, and temporarily reliable, which depends upon other than the strictly vocal muscles for strength, vigor, and effectiveness. The reason of this is not always lamentable ignorance or inexperience on the part of the teacher and pupil, but the unwillingness of both to lend so much of the present to a too remote future. The artificial tone is not necessarily disagreeable; on the contrary, it is frequently brilliant and pleasing, of great strength and resonance, and equal to all the demands of stress and agility. In addition to these fortunate qualities its rapid growth gives almost immediate promise of emolument. The latter consideration being often so vital that one ceases to wonder at the haste with which professional work is entered upon; and, indeed, given the two distinct propositions, we are not sure but that choice acts as frequently as necessity in aiding the student to a selection, or would so act if the two questions were equally well understood. Numberless arguments would favor such a decision. The artificial tone in its prime is usually informed by the public for its face value. All hurried experiments with the natural tone serve but to reveal its utter helplessness in comparison—it calls for immeasurably greater breath capacity and control, and in its early or experimental use is tremulous and faint, and it is not surprising, in view of such considerations, that many are prone to embrace the belief that the artificial is the natural, either that or that the art of tone production is another form of "painting the lily."

The world, however, is too wise, and opportunities for comparison far too numerous to admit any claims for artifice as against art. The most formidable obstacle

to the general acceptance of the artificial tone by those who view the matter seriously is its short life. In most cases it fails before ten years have elapsed, and rarely exceeds fifteen. If such a tone was sound, a serious contradiction between nature and art must appear, for ten or even fifteen years may be a scant allowance of time for one to gain the culture, breadth, and maturity necessary to advanced professional effort. Thus, just as the singer is ripened by experience and made ready through study and observation to enter the charmed circle of great artists, behold, the prize so nearly within grasp slips away, the voice has turned traitor, and the future becomes only a sad impossibility. It is then, and to such, that the question as to the consistency between art and nature becomes vital, and the wrecked voices and hopes of hundreds of singers give emphasis to its answer. *Nature and the requirements of the vocal art are entirely in accord.* Nature's laws, however, will never be violated. The vocal instrument is as individual as its purpose as the eye or the ear. Its normal function can not be confounded with any other normal function, or blended with any other physical effort for the production of tone, and live out its predetermined limit of usefulness. This important truth is now being widely recognized. It is not remarkable, however, that the maintenance of the two tones is so frequently made.

So great is the sympathy between nerves and muscles, and so utterly informed the mind as to the nature of tone utterance, that the change from the speaking to the singing tone is in the young almost invariably accompanied by more than normal effort. Other than vocal muscles are employed to produce the effect sought after, and the extraordinary elasticity of the adjacent muscles in the young throat enables them to cooperate in the tone effort with but little suggestion of their presence except to the trained ear. This, then, is the critical period in the life of the singer. If the tendency to employ other than the vocal muscles is not recognized and corrected immediately, the whole system of growth is in error, for the extrinsic muscles adapt themselves to their new duties and increase in strength and control far more rapidly than the vocal muscles, because the normal functions of the latter are interfered with. As said above, the tone may be gratingly alike to singer and hearer, but nature's laws have been violated, and the muscles become firm with age and the cartilages turn into bone, the voice becomes hard and unmusical, and especially difficult of control.

It is from this point we consider the natural or pure tone. There has been so much written and said of the "natural method" that both words, "natural" and "method," invite the lurking suspicion that they are the principle "stock in trade" of numberless half-equipped, if well-intended, teachers who have caught the ring of reasonableness in the combination, and play upon it for profit. Notwithstanding the fact that many of its adherents are in error, and that the most artificial tones possible are taught by masters (?) of the "natural method," I contend for the natural method, not only on the score of its rare quality, but of its durability. The tone is weak and unsatisfactory during the first two or three years of its use (its foundation period). It is exceedingly slow of maturity, lacks resonance, employs great quantities of breath, and is frequently most embarrassing in its evasiveness, yet those who have built it up to its almost inconceivable possibilities are the winners of the first prizes, and enjoy the supreme advantages of vocal health, tone permanence, relief from fatigue, remarkable carrying quality, and, strange as it may seem, resonance. At the age when those who use the artificial tone are beginning to face the disappointment of wrecked hopes, the natural tone is finding

its scope and realizing its possibilities. The broader fields of opera and oratorio, instead of proving too demanding, will only serve to reveal its unexpected power and endurance, and the artist of thirty who sings the true natural tone, made firm and finished by art and culture, is easily nearly twenty-five years of career, ten of which the voice can be depended upon to grow better in every respect. This, then, is the proposition facing every young student of the art of singing to-day: "Shall I submit to long years of patient drudgery now, and then earn a commensurate reward, or shall I plunge into professional work with a tone that must be artificial because of its prematurity?"

We must not be misinformed when discussing this question. It is for the benefit of those possessing real voices, not uncertainties. We are presupposing intelligence and all the hundred gifts pertaining to a career, yet, within, great futures are not to be counted upon unless the tone around which all clusters, and upon which all depends, is pure, natural, and so thoroughly grounded that the extraordinary demands of a modern professional life can be met fearlessly and confidently.

THE CIRCLE PIN. There have been a number of excellent mottoes offered for the circle pin for the young ladies' musical club, some of which are under consideration. The interest shown in the effort to find a fitting emblem is characteristic of the earnest, if not eager, spirit of rivalry among young American students of music. Send us more mottoes. You can use the seven start letters in any order you wish. (See November issue.)

Among those received are:

"By faithful conscientious effort gain art Divine."

K. B. D.

"Determined effort for artistic growth conquers barriers."—U. S.

"Bravely attack each difficulty; faithfully, consistently grow."—E. C. W.

V. E. P. of the Kansas State Normal School, is evidently a humorist. Many have come out of the West confident that their mission was to perpetrate scintillating gems of thought for the enlightened East. We are indebted to him for the following: "Cows don't enter farms gardens and bawl!" While it is not entirely clear to the young ladies just where the connection between a circle pin of a musical fraternity and "cows" is to be found, they feel sure that V. E. P. knows all about it. They are inclined to congratulate him that it has been his good fortune to have been so intimately acquainted with such excellent and well-behaved cows, and they agree that a farm garden must be an ideal place to accommodate exact and definite knowledge pertaining to the "dow's" of cows. They merrily suggest dramatizing the motto, substituting the State normal school for the farm garden and V. E. P. for the cows, and condensing the libretto into the single word "don't," leaving the elaboration of the sentence to his fertile invention.

THE VOICE IN SPEECH AND SONG. For my voice, I have lost it with hoisting and slinging of oarsmen."—King Henry IV, Shakespeare.

BY MME. HENRIETTA BEER. Who of us has not thought, upon listening to even learned discourses of a speaker or preacher, that they might have accepted some of the good contained therein had they not instinctively felt the desire to flee from the sounds of the harsh, guttural, or mumbbling delivery in which the utterances were given; and that, no matter how valuable the purport of the message, its effect was naught of the inevitable battering of the voice quality.

The editor of "The Saturday Review" of the "New York Times" recently said: "How often, for instance, are the beautiful prayers of the Episcopal Church—that which nothing could be more perfect as literature—utterly spoiled by the reading of a curate of little natural ability, and who has never been taught to follow the simplest rules of elocution."

The writer of the present article had for many years

the delightful experience and great advantage of singing in the choir of the Rev. Dr. Thomas S. Hastings, whom there was at that time no finer pulpit orator, and of learning from listening to him, the truth of perfect speech. During a year's residence in London, our attention was continuously drawn to the soft modulation of the English-speaking voice, as represented by the large majority. Climatic reasons are commonly given for this softer tone in English voices, but there can be no doubt that the cause can also be traced to the early education of the children, who, even during their out-door sports, are not allowed to raise their voices to the high, screaming pitch so prevalent among the American youth. This early inculcation of subdued voice in speech is reflected in the adult to a marked degree, and while enunciation of the average English man and woman is subject to criticism, the pervading mellowness more than atones for the numbness of the articulation.

"The Tuscan language in the Roman month is, according to the adage, considered to be the perfection of the Italian tongue. We might equally essay the opinion that our language spoken with more perfect comprehension of vowel and consonant formation would lose much of the harsh and unusual sound with which it is accented; and that to the speedy acquiring of this high ultimate the same rules adopted by the Milesi, Yarbu, in their ingenious phonorhythmic system of teaching French—which means, briefly, 'the opening of the ear' to perfect forms in speech—could admirably adapted.

Following respiration, there is no act so involuntary as that of speech, and when it shall be universally regarded in our schools as an essential branch of education to "open the ear" of every pupil to perfect forms in language, just so soon we shall have more "music in the air" than our present philosophy has dreamed of. Dr. Horace R. Streeter has said, "Pure articulation means pure tone." This statement applies equally to speech and song. An English choirmaster—Mr. Percy C. Buck—frequently refers to the time-honored utterance, so frequently listened to from the choir loft, "Iwasm't beginn' which," he says, he should be sorry to lose for the sake of old associations. There is a most instructive sarcasm implied in these words; but we all know its truth, if the paradox may be allowed. This mode of speech is, however, not confined to singers, as every keen listener can testify.

In a series of intelligently written articles upon articulation, Mr. Warren Davenport, of Boston, frequently refers to "the correct adjustment of the articulating organs, that the voice may be permanently placed and controlled." He has reference to the singing voice, but the words apply with equal appropriateness to speech.

The most vital point of resistance in both speaking and singing is that of breath control; and no amount of striving to speak rightly can ever become, as it should, "second nature" without this fundamental requirement. As an illustration, stammering—of which nerves, uncontrolled breathing is the radical cause—can be cured by teaching the stammerer to first consciously control the breath before attempting to speak. Then directing the attention to the use of the tip of the tongue, and the action of the lips in given phrases, will systematize the function of speaking, and regulate the nervous action of both mind and muscles simultaneously. Daily practice of a brief curriculum of vowels, consonants, and phrases would, with the accompanying act of "resting upon the breath," eventually place the speaking voice under the recognized control of the student, to say naught of the inevitable bettering of the voice quality.

Pacchariolaro, one of the greatest early eighteenth century singers and teachers, said, "He who knows how to breathe and to speak knows how to sing."

The writer, having given much thought to this subject, finds that the singing pupil invariably improves in the poise and quality of the speaking voice. What more restful thought could be offered in this connection than is portrayed in the words of Shelley,

"Music, when soft voices die,
Vibrates in the memory."

THE ETUDE

409

And again, in the language of Shakespeare,

"Her voice was ever soft,
Gentle, and low, an excellent thing in woman."

And, we may add, in man, since we are all busily making and breaking the laws of sweet sound, and each have our portion of responsibility in making cosmos or the chaotic noise in this rushing life.

tone, not control of muscle action. This patient's muscles were strong, and had been trained to act vigorously in both inhaling and exhaling. His very bodily strength had been a hindrance to his progress. He mistook the vigorous bunching up of muscles for that flexible muscular action which, when the body is strong, trained, and *free from rigidity*, follows the willing of an effect.

CASE NO. 17.—Patient was a man about twenty-one years of age. University student; intelligent, industrious, musical. Had sung much in "take care of the lunge and the voice will take of itself."

Breath is the motor element or the force that plays upon the vocal cords. Control of breath is the foundation of all good voice production. A part of this control comes early in life to every one,—except the dumb,—and we gradually learn how to talk. Control of the vocal apparatus is susceptible of improvement under proper teaching. Skill in the use of the voice is, therefore, as much admired as skill in the performance of any action.

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In this secured an unconscious suspension of breathing on the word "Halt," and was the first step toward proper control of the outgoing breath, which is the difficult point for the student. On this basis—the study of the rhythmic flow of the breath over the lip—the patient was at length freed from the habit of "pumping" his breath in and out while singing. He was then taught to send out breath more and more slowly, yet with some energy, while pantomiming sentences, and finally to sing these sentences lightly on easy pitches, as though breathing them out, or allowing them to float upon the breath.

With the acquirement of an unforced use of the body in breathing, the tendency to locally adjust the pharynx was less marked. Exercises were now given to concentrate attention upon the upper front mouth as the central point of tone vibration. The use of the syllable "Deh" (e as in "let") on continued breath, and "smiling eye," rapid tongue action, motionless jaw, and thought of tone focus in the front mouth, on various primary intervals, was ordered. This diverted attention from the pharynx; promoted independence and freedom of tongue, jaw, and larynx, and secured an increase of intensity of tone. The patient was brought to feel for himself that to sing well must secure a balance of forces; not use great physical strength so as to abuse it. Singing now became a pleasure, whenever it was laborious. The voice gained in carrying power, and upper notes were sounded with much less throat effort.

Memorandum.—It is always possible to make a wrong and therefore injurious, use of a good thing. Considerable muscle action certainly is involved in right breathing for singing.

The end aimed at, however, is control of breath and

GIVEN some knowledge of music, a fair ear, and all the vocal training that one's voice By THOMAS M. STEWART, M.D. warrants, then the rest is summed up in "take care of the lunge and the voice will take of itself."

Breath is the motor element or the force that plays upon the vocal cords. Control of breath is the foundation of all good voice production. A part of this control comes early in life to every one,—except the dumb,—and we gradually learn how to talk. Control of the vocal apparatus is susceptible of improvement under proper teaching. Skill in the use of the voice is, therefore, as much admired as skill in the performance of any action.

Thus it is that breathing or "how to breathe" is a part of all vocal instruction, as well as of all vocal practice. There is a medical aspect to this part of vocal training,—as to how it affects the general health,—and, in passing, we may say that breathing exercises in advantages as an aid in keeping one's health, apart from any vocal considerations. It is safe to assert the foregoing dogmatically, for facts in the physiology of respiration and digestion are our support for this statement. Briefly, oxygen, taken into the system with each inhalation of air, is necessary for the purification of the blood, and this oxygen is also necessary for the changing of certain food-stuffs so that they shall properly sustain life. With too little oxygen these foods become, in reality, poison.

If you do not care for the preservation of your voice, then take care of your health by filling the lungs full of fresh air several times a day, for it amounts to the same thing in the end. The knowing how to breathe and the daily practice of breathing, as suggested, is the best preparation for making the most of the conditions under which the voice is to be used. The difference between the air of a room in which a rehearsal seems to promise success, and the over- or underheated air of the concert room or theater, is a factor that is too often overlooked, and disappointment is frequently the result.

At this point it is proper to state another axiom—"breath through the nose." Why? Because the nose is intended to clean or filter the air, and to render it of proper degree of moisture and temperature before its entrance into the lungs. It may help to emphasize this point by reference to the following well-ascertained facts. If the temperature of the inspired air enters one nostril at from 46° to 53° F., it will pass out of the other nostril without having reached the lungs at the uniform temperature of 98° F. It has also been ascertained that air breathed into the lungs through the nose is about 37° F. higher in temperature than air breathed into the lungs through the mouth. Again, hot, dry air absorbs moisture from the tissues, and its temperature is thus lowered to the proper point. In each twenty-four hours the nose furnishes a pint of mucus for the cleansing of the air and for giving to it its proper amount of moisture before it enters the lungs. All of the mucus is need in this process; in catarrh or inflammation of the mucous membrane lining the nose the quantity of mucus may either be in excess of this amount or less. In either case the condition should be corrected by proper treatment.

Other facts: Dry air is moistened, and moist air is freed from some of its humidity, before entrance into the lungs. Dust-laden or smoky air is purified and sifted by the little hairy processes at the entrance of the nasal passages; also, the moist mucous surface catches some of the dust, and the cilia (hair) in this membrane also aid greatly in this process of filtration.

We have sufficiently shown that the nose is the proper

channel of entrance of air into the lungs. If one finds it impossible or difficult to breathe through the nose, a physician should be consulted, preferably one that has given the nose and throat special study, not only as to its diseases, but also as to the conservative management of them.

It is within the writer's knowledge that Patti was exceedingly careful in allowing local treatment of her throat. She took good care of her health in all particulars, and hence no necessity arose for the use of extreme measures. Nature had given her normal nasal passages, a throat perfect in its contour, ample in its dimensions, and lined by a deep rose-red mucous membrane, to all appearance a piece of velvet.

If obstructions exist in the nasal passages, proper treatment will be a great help to securing resonance to the voice. Think of how a "stuffy head cold" damps a voice at other times resonant and full. Nasal breathing thus seemed will cause many a trouble, thought to be in the throat, to disappear as if by magic.

The writer would not desire it to be understood that in the use of the voice in singing or speaking all breathing should be through the nose; for every voice-user knows that rapid breathing is often required, and air taken by the mouth at such times is not only desirable, but absolutely necessary. But at the proper places, when time allows, fill the lungs steadily and slowly with air taken through the nose. Habitual month breathing, "on duty or off duty," will lead to diseases of throat and lungs.

"Take care of the lungs and the voice will take care of itself" includes all that is herein stated and a great deal more, all of which vocal teachers endeavor to impress upon pupils undergoing vocal training. The writer desires to add his mite toward the things that make artistic success possible and lasting. This contribution is on a subject that is at times misinterpreted, if not entirely neglected, in daily life, and liable to be slighted even by those who have been cautioned not to be negligent of breathing deeply and taking the regulation one hundred deep inhalations of fresh air daily.

The head of this article should therefore read "How to Learn." For, as Mr. C. N. Smith has so well expressed in his article in the October *ETUDE*, "A piece must not only be learned by heart, it must be mastered, made a part of the student's consciousness." The musician must be familiar with the facts of the composition as the mathematician with the facts of his circles and triangles, or the philosopher with his Kant and Schopenhauer.

The facts which the musician has to learn, are first of all, musical facts. Not the printed note, not the name of a harmony nor succession of harmonies, but the actual sound must become "a part of his consciousness." And his knowledge of this sound must be scientific; that is, systematically classified. It must exist in him as a certain succession of definite harmonies and melodies, framed in a form as symmetrical as that of a cathedral, though built of tones which endure but a moment. To learn in this way, one must have a complete knowledge of harmony and form. But it is the only way to learn; because it is only thus that one can enjoy a full view of a work of art in instrumental music such as one can at any time have of a picture or a poem. Music comes to us in succession, and it is only by thus acquiring a mental photograph of the composition that we can ever view it as a whole.

The third series of the Symphony Concerts by the Thunder Orchestra, Henry Gordon Thuder, conductor, will be given on Friday afternoons, beginning December 1st, in the Wetherpoon Hall, Philadelphia. The cost of the admission will be given on April 23, 1900.

MISS MARY E. GORDON, pianist, announces the opening of her first season of teaching in Worcester, Mass. Miss Pendleton's success in teaching both voice and piano in other cities augurs for her continued prosperity in her new field.

MISS ELIZABETH SCHULZ, the well-known Milwaukee pianist, has

been summoned upon her work in her conservatory.

After her strength is regained she will go to Europe, where she expects to continue her studies under Leeschitzky.

Miss Schulz, who has been a student of Leeschitzky, will be

missed greatly in Milwaukee.

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We would draw your attention at this time to the musical games published by this house. The first and most important is the "Great Composers." This contains seventeen tricks of four cards each, each trick devoted to a great composer, giving four of his principal works, birth, death, etc., together with an excellent likeness. Played like the literature authors' game. The holiday price on this game is 30 cents.

"Musical Authors" is a game designed to assist in musical biography. It contains fifty cards, each card containing ten questions on the biography of some important composer, so that altogether there are about five hundred facts to be learned, besides the game being an interesting pleasure and pastime in itself. The holiday price of this is 20 cents.

"Allegro" is a music-teaching game, combining both pleasure and instruction. It teaches the rudiments of music; and to give you a general idea, I will say that there are some ten different games that are possible to be played. The holiday price is 30 cents.

"Musical Dominos" is one of the best constructed musical games known. All the various games of dominoes possible are to be played, and an enormous amount of information concerning note values is taught without any apparent effort. The holiday price is 45 cents.

"Elementaire," two sets of cards, either one or two separate games, one teaching the lines and spaces, the other, major and minor chords. The holiday price is 30 cents.

"Trivals or Chords," another game to help the pupils to a mastery of the common chords, the various keys and their signatures. The price is 15 cents.

One of these games to each of your pupils would make a valuable and charming gift.



ACCORDING to our usual custom, we will send, for \$2.00, OFFER FOR DECEMBER, in addition to the year's ETUDE, a copy of either of the two following books to those

of our subscribers renewing their subscription during the current month: "Dictionary of Music and Musicians," by Dr. H. A. Clarke, and "In Praise of Music," by W. F. Gates.

Clarke's dictionary is well known as the most recently published, and therefore most up-to-date, dictionary of music and musicians. It has a number of valuable features, which you will find mentioned in our advertisements.

"In Praise of Music," by W. F. Gates, is perhaps the most artistically bound of our many valuable works of musical literature. It is a gift book, containing 365 quotations in praise of music.

To those of our subscribers who will send \$1.75 to renew their subscriptions during the current month we will send, in addition to the journal for the coming year, a copy of either one of the following valuable collections of music: "Duet Hour," a collection of easy piano duets; "Dance Alman," a collection of easy dance music.

MUSIC IN THIS ISSUE.

"CON AMORE, melodie," by Paul Beaumont, who belongs to the modern school of French composers. This little piano piece is pleasing to musicians, and is a good study-piece in cantabile playing for young students.

"CANZONETTA," by V. Hollaender. This composition should be performed with a light, graceful touch, and all chords played in a manner that would give them that harp effect.

"RUSTIC CHIT CHAT," opus 240, by W. F. Sudds. This is an interesting composition composed by one of our popular American composers. It must be well studied, and is to be played in an easy and graceful manner. The different shadings must be carefully noticed.

"HOLIDAY SPIRITS," march for four hands, by H. Engelmann. This march is composed in a happy and joyful mood, and is descriptive of this festive season, when every one should be good and kind to both friends and foes. Mr. Engelmann, the talented composer of this march, was born in Berlin in 1872, and for the past five years has resided in Philadelphia. He is the author of many beautiful compositions, and is fast becoming known by reason of his earnest and conscientious work.

"CRADLE SONG," by Franz Schubert. Of all the great composers, none have written more beautiful songs than Schubert. In his lifetime, which only extended over a period of thirty-one years, he composed over 300 songs. Some of his greatest ones were refused by publishers, and were not known until many years after his death. The one we offer our readers is but a little example of his many beautiful thoughts.

"THE GIFT," a Christmas song, by A. H. Behrend. This song by Behrend, who to-day stands very high in England as a composer, we feel will please you. The sentiment of the words is beautiful, and the music is simple, sweet, and very effective.

SPECIAL NOTICES

NOTES for this column inserted at 5 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

FOR SALE—TWO-MANUAL ORGAN, TWENTY-ONE stops, suitable for small church or parlor. Cheap for cash. W. Collings, Box 76, Manville, R. I.

GOOD NEWS FOR SINGERS: TEACH YOURSELF and others to read music scientifically without syllables. Why study falsetto when the true one is within your reach. Difficult music need not be learned by syllables. They are worse than useless. Woodruff's "Comprehensive Music Course," a text book for all musicians, contains instructions for self-teaching in sight-reading, a normal course for young piano teachers, a course of chord study, and analysis of leading triads, seventh chords, augmented sixth chords. All subjects simplified. More than two hundred vocal exercises in all keys. Send for article, "Why Syllables Should Not Be Used." Price of book, \$1.50. Orders received before January 1st, 80 cents. H. E. Woodruff, 489 Fifth Avenue, New York City.

KINDERGARTEN MUSIC BUILDING, BY NINA K. Darlington, is not a system endeavoring to supersede all others, but the established systems of teaching the practice of music are intended to supply something lacking in all, and so to aid and strengthen, by a supplementary course, whatever of good each system possesses.

WANTED—A LADY ORGANIST OF EXPERIENCE and best of references desires a position as organist. E. Mismer, Granville, Ohio.

FOR SALE—A VIOLIN PRACTICE CLAVIER, 72 keys, style C. Regular price, \$80.00. Nearly new and in perfect condition. Will sell at bargain. Address Louis N. Traband, 928 East Walnut Street, Louisville, Ky.

A YOUNG MUSICIAN WISHES A POSITION in a College as Director of Music, Harmony, Counterpoint, Composition, Violin, Sight-singing, etc. Would like also to direct a Choral Society and an Orchestra. Address Leader, care of ETUDE.

TESTIMONIALS

After ten years' trial I find THE ETUDE the most satisfactory musical journal I have ever seen.

MISS C. A. RICKSECK.

Rogers' "Graded Materials for Pipe Organ" is up to date in every respect.

STELLA S. HARRIS.

I desire to render my thanks to you for the promptness with which you have filled my order. It is with pleasure that I frequently recommend your house to my friends.

M. AGNES CLAY.

"Graded Materials for Pipe Organ" is one of the best books for beginners I have seen.

ARTHUR E. HARRIS.

I enjoy the music in THE ETUDE very much. It gives me a chance to do sight-reading. The four-hand work comes in very well as a contrast to Haydn, etc.

FRED M. BEYAN.

I am using your "Choral Class Book," by Leason and McGranahan, and like it very much.

C. S. IKENBERRY.

I have carefully read and re-read "How to Teach; How to Study." It is just the book I wanted for years; it is my teacher.

L. J. GOULETTE.

Your music "On Sale" is very satisfactory. I regret that I did not always make it a practice to send to you; it saves me a great deal of time.

C. E. SHIMER.

I find London's "Sight-reading Album," volume II, especially good.

MARY F. HOPKINS.

We are greatly pleased with "Key to Mansfield's Harmony," and consider the work "par excellence."

BENEDICTINE SISTERS.

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